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2004 GSTA Conference in Montreal, Sept. 9–12

Nearly 600 people attended the **Giant Screen Theater Association**'s annual conference and trade show in Montreal, Canada, Sept. 9–12. The meeting featured the usual mix of film screenings, panel discussions, technical sessions, awards presentations, and informal networking in the picturesque Canadian city. Thirty-seven years ago in Montreal, at Expo '67, the founders of the giant-screen film industry first conceived the system that they would later name IMAX.

The meeting was hosted by the **Montreal Science Center** and supported by **Famous Players, Inc.**, whose **Paramount IMAX Theatre** was within easy walking distance of the conference hotel, the Hilton Bonaventure. Despite the hurricanes threatening the southern U.S., the weather was mostly sunny and cool for the conference.

The Montreal Science Center

New Films

Eight new LF features were screened in their entirety, although a couple of them were not in their final form. Because of post-production delays, only about eight minutes of **James Cameron**'s ***Aliens of the Deep*** was screened, but the director himself introduced the clip and took questions about the project.

Cameron's film generated the most buzz, and ***Forces of Nature***, which had been screened at the **Large Format Cinema Association** conference in April, was also well received. The long-awaited ***Adventures in Animation 3D*** (first announced as *The Boxer* at the 1998 conference in Sydney) was shown in its final form, substantially revised since the screening at the LFCA meeting. Also included as new films were the two most recent IMAX DMR® titles, ***Harry Potter and the Prisoner of Azkaban*** and ***Spider-Man 2***. The latter has earned over US$7 million from 56 screens since opening on July 23.

As we noted in the September issue, the number of new films at the conference has been falling since 2002's record of 17, and at eight complete titles, rather than the nine that had been expected, this year's was the smallest slate since the 1994 meeting in Poitiers, France, which had six new films. Fifteen films in production were presented, the lowest count since 1996, except for 2003, which also had 15. But a ray of hope can be seen in the 29 films in development, the largest total since the 1999 conference in New York City.

For a complete list of all the new films, films in production, and films in development, see pages 9–11.

Film production in Canada

The conference's first session was hosted by the **Giant Screen Consortium**, the LF association of Quebec, and was intended to acquaint filmmakers with the production services available in Montreal and the benefits of filming in the province. As such, it reiterated much of what had been covered during the GSC's summit last fall (*see LF Examiner, November 2003*). LF production in Canada supports 1,000 jobs and has a value of CAN$40 million a year. Provincial and federal governments offer tax breaks for productions shot and/or finished in Canada, and locations in and around Montreal have stood in for other places around the globe in hundreds of feature films and television shows. Representatives of post and effects houses such

*(see **GSTA** on page 6)*

Inside *LF Examiner*

The Insiders *by Mary Jane Dodge*	2
Forces of Nature Delay *Forces of Nature*	3
The Biz: Deals, Personnel	4–5
Films in Production, Development	10–11
Premiering This Month	13
In Production	14–15
Box Office Data	16–17
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

Premiering this Month

Vikings, *see page 13*

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The Insiders

This month's focus:
Marketing

Marketing Mistakes, Missteps and Mishaps

by Mary Jane Dodge

When James Hyder asked me to write a column about marketing mishaps, I thought, "Who wants to admit to making a mistake?" But actually, learning what *not* to do can be just as important as learning what to do.

A few brave souls were willing to share their marketing missteps with me, and we are withholding their names to protect the innocent.

One colleague provided a great example of the price you pay when you choose the wrong ad campaign. He was planning an ad campaign for the launch of ***Yellowstone***. Various museum officials persuaded him to do an elegant campaign instead of one with a little more flair. The ad featured a panoramic scene of Yellowstone within a dotted line simulating a dome, and a headline that described the beautiful vistas and natural splendors of Yellowstone. The only problem was that nobody got it!

The campaign their ad agency was pushing was a little more rugged. It featured a photo of Old Faithful with the tag line, "*Yellowstone:* not your average steamy action film." Museum officials thought it was too racy, but the ad agency believed in it so much that they decided to run it once and paid for it themselves. It won a top advertising award!

To compound this museum's problems, they used a rack card design based on the original elegant ad. But it was horizontal, so it didn't fit well in the vertical rack card holders used all over town! And to top it off, the cards were printed on flimsy paper that wilted and bent forward in the racks. Nothing worked on this rack card!

The theater director said he learned several lessons from this experience. The first was the importance of testing an ad campaign before you use it. The second was that decisions by committee don't always work. You pay your creative team to do a job and sometimes you have to step aside and let them do it! If it's good, go with it! And thirdly, always print rack cards vertically, and on heavy stock!

Another institution had a problem with its theater launch campaign. To show that giant-screen films feature a variety of experiences, they created a poster with an array of images, including a surfer. The only problem was that there were no surfers in any of the opening films. Visitors kept asking for the film with the surfer, and there wasn't one. Be careful what you advertise!

Another lesson: be wary of booking celebrities unless you are sure your schedule won't slip. A marketing director told me she had booked an appearance by **Mario Andretti** to create excitement for the theater opening and promote the opening film, ***Super Speedway***. The only problem was that the theater's construction schedule slipped, so they had to delay the opening, losing their star and a big part of the PR campaign, too!

What if you gave a party and nobody came? The PR company for a museum theater once organized a great black-tie, red-carpet premiere for the opening of a film. The museum invited their VIP guests and board of directors to attend in tuxedos and be ready for the paparazzi. The only problem? There were no paparazzi and no press! They were just too busy covering other events. As the saying goes, you win some and you lose some.

Anytime you plan a PR event, you always hope for a slow news day so that nothing will interfere with your story. But sometimes it's just out of your control. For the opening of ***Bugs!*** in New York, we had a bug chef in Times Square cooking up such delicacies as scorpion scaloppini and grasshopper kabobs. We had commitments from many local TV news stations, but everyone got pulled away when someone shot a local congressman in City Hall and the killer was on the loose during our event. What can you do at that point? Nothing. But as they say, the show must go on. Thank goodness *E! Entertainment News* still covered our story!

Another topic that I know many people have grappled with is working with multiple publicists on film openings. Someone could write a book on this topic! I've worked with great publicists in my day, and I can say that whenever there are two or more publicists involved it can be tricky, no matter who they are.

I once worked on a project on which there were five publicists: the national publicist hired by the film distributor, my theater's local publicist, the national sponsor's publicist, our local sponsor's publicist, and on top of that, the film's "talent" had his own publicist. And this was in New York, so one of the first fights was over who had control over the *New York Times*. The film's publicist wanted control, our publicist wanted control because it was our local paper and we wanted the theater mentioned, and of course everyone else wanted to be mentioned too. In the end, we all agreed that the publicist with the best contact at any particular media outlet would pitch that outlet.

It got really crazy because the demands on the talent went way out of control. Not only did every news outlet in New York want to interview him, but publicists from other theaters across the country that were opening the film the same day wanted to schedule phone interviews. The talent was under so much stress that we decided to take him to a nearby health club for a quick massage, so he would be relaxed enough to finish all of the interviews.

Another distributor told me he once had to physically sit between two publicists to maintain peace. I have had to schedule meetings so that two publicists who weren't getting along wouldn't be at the theater at the same time.

In cases like this, there's only one thing you can do. Set priorities. And the first priority has to be the film. Because if the film is successful, then everyone wins. Having multiple pub-

*(see **DODGE** on page 3)*

Forces of Nature Postpone *Forces of Nature*

by Kim Cavendish and Theresa Waldron

Monday, Sept. 27, 2004. Ft. Lauderdale. The experts predicted a busier than usual hurricane season, but there was no way that Florida residents could have imagined that the state was going to be hit by a record number of hurricanes in a six-week period. And, unfortunately, the hurricane season is only half over.

The **Museum of Discovery and Science** is located in Ft. Lauderdale and, while we were only directly affected by two of the four hurricanes, staff invested a lot of time and effort getting prepared for each one of them. Starting with Hurricane Charley on Aug. 13, Frances over Labor Day weekend, Ivan on Sept. 12, and Jeanne on Sept. 25, we have spent four of the past six weeks preparing for hurricanes. Hurricane warnings were issued in our area for Frances, causing us to shut down for four days (Sept. 2–5), and for Jeanne, requiring us to shut down for an evening and a day (Sept. 24 and 25).

Preparing for a hurricane is not a one-day event, but requires constant vigilance in the week leading up to landfall. As soon as a tropical storm forms, we enter "hurricane readiness" mode. Our building superintendent monitors the forecasts and provides updates to president **Kim Cavendish**. If and when the storm turns into a hurricane, the frequency of the monitoring increases significantly. Interim preparation steps are initiated, such as bringing in additional supplies and inspecting the emergency generators.

Preparing an 85,000-square-foot (7,800-square meter) museum and its surrounding grounds for a hurricane shutdown is an undertaking that requires "all hands on deck." It is particularly challenging for us, since we have a collection of live animals and aquariums that require special preparations and depend on generators in the event of a power loss. As soon as a hurricane warning is issued, we initiate "hurricane shutdown," which is usually accomplished in six hours.

When the hurricane warning for Frances was issued at 11 a.m. on Friday, Sept. 3, we began those shutdown procedures. Immediately the media were notified, the telephone auto-attendant recording was changed, the Web site was updated, and an e-mail flyer was sent to all museum members. The computer network was shut down and staff covered and moved computer equipment away from windows and off the floor (to avoid flood damage). Important records and files were moved to windowless rooms. Life science staff members brought in and secured the animals, checked food supplies, and completed their work on the aquariums. Maintenance staff brought in all outdoor furniture and unsecured fixtures. Exhibits staff removed the balls and mobile components from the Giant Gravity Clock located in the outdoor atrium, and covered all electronic components on the exhibit floor. The IMAX projection and sound systems were shut down and covered in plastic, along with the IMAX prints. Our gift store

*(see **HURRICANES** on page 12)*

*(from **DODGE** on page 2)*

licists often results in more news stories, since different publicists have different contacts.

If you have a great story and would like to share your lesson learned, please send it along. There are a million other horror stories out there in the big screen PR world and we hope to bring some of them to you in future columns.

Do you have a success story (or instructive failure) in marketing that you'd like to share with your LF colleagues? Please e-mail Mary Jane at mj.dodge@verizon.net.

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to theaters and film producers in the LF industry.

CORRECTIONS

In September's Biz section, our item about Alan Markowitz incorrectly identified two former Imagica USA staffers who moved to Pacific Title and Art Studio with Markowitz. They are Steven Mate and Robin Tams. The two mentioned in the item, Ray Tocchio and Chris Bushman, are long-time Pac Title staff members.

Regarding an item in the September Shorts section, we did not learn until after the deadline that *Roar: Lions of the Kalahari* has been submitted for Oscar consideration in the Documentary Short Subject category.

THE BIZ

DEALS

Imax signs 3-screen Mexico deal

Imax Corporation has signed an agreement with **Cinepolis**, the largest exhibitor in Latin America, and eighth largest in the world, for three IMAX SR 3D theater systems to be installed in multiplexes in Mexico City and two other Mexican sites to be determined. The first, at the **Cinepolis Perisur** in Mexico City, is expected to open in time for the Nov. 10 release of ***The Polar Express***, and will replace a Christie 8/70 system. (In addition to that theater, the chain built at least four 8/70 screens in Guadalajara, Leon, Morelia, and Tampico between 1999 and 2002.) The future IMAX houses will be additions onto existing multiplex facilities.

The Perisur is the highest-grossing theater in Mexico, and will be the country's first multiplex to have an IMAX theater. Nine other IMAX theaters in Mexico are in museums, science centers, and planetariums.

Botswana sponsoring *Roar*

The **Ministry of Environment, Wildlife, and Tourism of Botswana** has concluded an agreement with **National Geographic TV & Films** and **Tim Liversedge Productions** to sponsor ***Roar: Lions of the Kalahari***. The deal means increased marketing funds for the film, which has rolled out slowly since opening at Atlanta's **Fernbank Museum of Natural History** last December. The producers say that the new marketing push will "directly benefit theaters who lease *Roar*.

Roar: Lions of the Kalahari

According to a press release, the ministry "believes that this film will carry a message to a select educated and adventurous audience who fit perfectly with its philosophy of high-value, low-volume ecotourism."

MFF/Orbita make Nile book deal

MacGillivray Freeman Films and **Orbita Max** have announced a deal with **G.P. Putnam's Sons** to produce a book to accompany the LF film ***Mystery of the Nile***. The book, written by expedition leader **Pasquale Scaturro** with writer **Richard Bangs**, will be released simultaneously with the film in February 2005, under the title *Mystery of the Nile: The Epic Story of the First Descent of the World's Deadliest River*. The publisher will support a joint marketing campaign that will include national press appearances and a promotional tour.

MFF also announced several additional promotional partnerships totaling over US$1 million with outdoor clothing and equipment makers **Teva**, **Ex Officio**, **Mountain Travel Sobek**, and **Eureka Tents**. **Patty Collins**, MMF's sponsorship and promotions manager, says of the companies that "each is eager to coordinate local cross-promotions with theaters showing the film. Their involvement will bring an important level of additional exposure."

Spanos supports MFF's *Greece*

A.G.S. Communications, LLC, a division of the **A.G. Spanos Companies**, is "providing major funding" for **MacGillivray Freeman Films**' LF film ***Greece: Secrets of the Past***. Alexander G. Spanos, founder and chairman of A.G. Spanos Companies, will serve as executive producer of the US$6 million film, which started shooting in Greece at the end of September. **Greg MacGillivray** is producing and directing, in association with the **Canadian Museum of Civilization**, and with major funding also from the **National Science Foundation**.

Spanos is a real estate developer and owner of the San Diego Chargers football team.

PERSONNEL

Bisaillon leaves Desert IMAX

Ed Bisaillon announced in late September that he was resigning as director of the **Desert IMAX Theatre** after four years at the standalone theater in Cathedral City, CA, 100 miles (160 kilometers) east of Los Angeles. Bisaillon, who previously headed IMAX operations at **Marcus Theatres Corporation** in Milwaukee, WI, was brought to Cathedral City in 2000 by the theater's original developers. After they defaulted on their lease payments, the city assumed operation of the 279-seat 3D theater in early 2001, and kept Bisaillon on to revitalize the struggling facility.

Since then Bisaillon has initiated innovative marketing and programming efforts to raise the community's awareness of the IMAX theater, and recently was cited by **Imax Corporation** for having the highest percentage increase in attendance among all IMAX theaters.

Upon Bisaillon's departure, the city turned over management of the theater to **North American Cinemas** of Santa Rosa, CA, which operates the Mary Pickford multiplex two blocks from the IMAX theater. The chain operates 40 35mm screens at four locations in California and Nevada. North American will operate the theater through the end of the year while the city looks for a permanent management arrangement.

Guiry to leave @Bristol

Tracy Guiry, commercial and marketing director of the U.K.'s **@Bristol**, will leave that position at the end of October to become head of fundraising and communications for the **National Maritime Museum** in Greenwich.

Guiry joined @Bristol, a multi-facility

National Geographic Television and Film

science education center that includes a science center, ecology center, planetarium, and IMAX theater, six years ago, starting as IMAX theater manager. After supervising the launch of the theater and establishing its ticketing, staff, and programming infrastructure, she moved up to her current position, overseeing the marketing of the whole site.

In the interim she also oversaw the launch of the IMAX theater in Birmingham in 2001. She has also been chair of the Education Committee of the **Giant Screen Theater Association** (*see GSTA conference coverage, starting on page 1*).

She tells *LFX* that at the National Maritime Museum she will be responsible for the "Time and Space Project Universal Appeal," which will add a new planetarium and exhibit space to the Royal Observatory in Greenwich.

Imax promotes Foster, O'Reilly

Imax Corporation has promoted **Greg Foster** to the position of chairman and president of IMAX Filmed Entertainment. The change adds film distribution to Foster's responsibilities, which now cover all aspects of the development, production, and marketing of Imax's original and remastered films, except for post-production services. The company's distribution functions will move from the Toronto headquarters to the Santa Monica offices. Foster joined the company as president of filmed entertainment in 2001, after 15 years in production and marketing roles at MGM/UA.

The company has also promoted **Larry O'Reilly**, who hands over the distribution department to Foster to become executive vice president of IMAX theater development. In the new post he will "oversee all aspects of theater sales for Imax, as well as the development, design, and installation of IMAX theaters," according to a press release. Chief among his duties will be increasing the size of the IMAX theater network, and promoting the company's low-cost MPX™ projection systems. O'Reilly joined Imax in 1994.

Vidal departs L'Hemisferic

Esperanza Vidal, managing director of **L'Hemisferic**, the IMAX Dome theater in Valencia, Spain, for the last two years, has been appointed General Manager of Civic/Public Participation by the government of Valencia. She tells *LFX* that she will "facilitate the relationships between the citizens and the general government administration." The appointment became effective in September.

Esperanza Vidal

Pascal Dionis, L'Hemisferic's chief of operations, will be acting manager until a replacement is named.

Anderson on Academy tech panel

The **Academy of Motion Picture Arts and Sciences** has added cinematographer and stereographer **Peter W. Anderson** to its year-old Science and Technology Council. The council's purpose is to "advance the science of motion pictures and foster cooperation for technological progress in support of the art."

Anderson's LF credits include ***Cirque du Soleil: Journey of Man***, ***Ultimate G's***, and ***Adrenaline Rush***. His special venue 3D films include *Captain Eo*, *MuppetVision 3D*, and *T23-D*.

In a separate announcement, the Academy announced 17 candidates for scientific and technical awards for the 77th Academy Awards, but none of them was specific to the LF industry.

Blom barred from boards in Oz

Gary Blom, founder of **Cinema Plus** and developer of seven IMAX theaters in Australia, New Zealand, and Thailand, has been banned from managing any corporations in Australia by the Australian Securities and Investments Commission. He reportedly plans to appeal that decision.

Between September 1996 and December 2000, Cinema Plus opened seven IMAX theaters in three countries, starting with Sydney. In July 2000, the company was put into receivership and ASIC was advised by the liquidators that under Blom's direction, Cinema Plus may have violated Australian corporations law (*see MaxImage!, September 2000*). Overly ambitious expansion was blamed for the company's failure. By March of 2003, four of the seven theaters had closed.

Following this, Blom was involved with a winery, Barrington Estates, that failed in 2002.

The liquidation of Cinema Plus's assets left AUD$140 million (US$100 million) still owed to creditors; that of Barrington, AUD$25 million. According to ASIC's announcement, "in deciding to disqualify Mr. Blom, ASIC considered reports by the liquidators that each of the companies might be unable to pay their unsecured creditors more than 50 cents on the dollar." ASIC's deputy executive director of enforcement, **Allen Turton**, said that the action was taken to "protect the public from the misuse of corporate structure."

IN MEMORIAM

In Memoriam: Robert Zundel

Robert Zundel, managing director of the LF theater at the Alaska Center for the Performing Arts in Anchorage, died suddenly on Monday, Sept. 20, at age 48. He had amyotrophic lateral sclerosis.

Zundel managed the center's Discovery theater, which was set up to show 8/70 films in 1998 by **CineVentures Alaska**, a company founded by LF veteran **Peter Crane** and his son, **Michael Crane**. The multi-use theater screened ***Alaska: Spirit of the Wild***, ***Whales***, ***Wolves***, and other LF films for about three and a half years, before being converted to digital projection in June 2002.

600 Attended GSTA Conference in Montreal

*(from **GSTA** on page 1)*

as **Modulations**, **Buzz Studios**, **Mag2**, **Mokko**, and **Sky High Productions** spoke about the services they offer.

Alex Low of the **Stephen Low Company** spoke on the theme of recycling. Noting that the Famous Players Paramount multiplex in which the session was taking place had formerly been a Simpson's department store, and had been recycled into the theater, he said that he liked recycling. Usually.

He asked, "Is it possible that the future of the giant-screen experience is recycling? Will it be a parade of repeats? Giant-screen re-issues of Hollywood remakes? And, yes, even Hollywood remakes of giant-screen originals?" He went on to say that that didn't have to be the case, and that in 20 years of LF filmmaking, the Stephen Low Company had always worked to develop new techniques, ideas, and stories, and was continuing to do so. In a swipe at James Cameron, who has used HD video cameras to shoot two underwater LF films, Low said that "We initiated the testing of HD 3D as a potential vehicle for production of 3D films. We weren't happy with the results. And you shouldn't be, either. It's not there yet."

More results from GSTA study

Delving deeper into the study that GSTA commissioned last year (*see LFX, October 2003, and March 2004*), **Doug Keith**, of research film **TNS Intersearch**, presented two reports, "Profiling At-Risk and Likely Viewers" and "Identifying Best Film Research Practices." (*The full report of the 2003 study is available from GSTA, as are Keith's PowerPoint presentations.*)

Breaking the population into current viewers (those who have seen a giant-screen film in the past year), lapsed viewers (who last saw a film more than a year ago), and never-viewers, the study noted that after seeing between three and nine films, viewers' interest declines and they may not come back to the theater. These are "at-risk" viewers, and it is much easier to keep them as customers than it is to draw in people who have never seen an LF film. Incentives the study identified that would appeal to these people include discounted tickets, more advertising, Hollywood films, and free parking.

Among the 40% of the general population who have never seen an LF film, less than a third can be considered likely viewers. Although never-viewers are typically less interested in movies than most people, many of them are members of local museums or public radio or television stations, and are therefore demographically similar to current viewers. They should be informed, through the appropriate media channels, about the giant-screen experience. Theaters must also work to overcome potential obstacles for non-viewers, such as their perceptions about ticket prices, parking fees, and waiting in line.

Stephen Low initiated the testing of HDTV as a potential vehicle for production of 3D films.

We weren't happy with the results.

And you shouldn't be, either.

It's not there yet.

—Alex Low

In the session on film research practices, Keith outlined the reasons for doing research, the kinds of research theaters, filmmakers, and others in the business do, and suggested ways in which studies could be shaped to make them more useful not only to their sponsor, but the rest of the LF industry.

Keith said that there are many reasons to conduct research, among them:

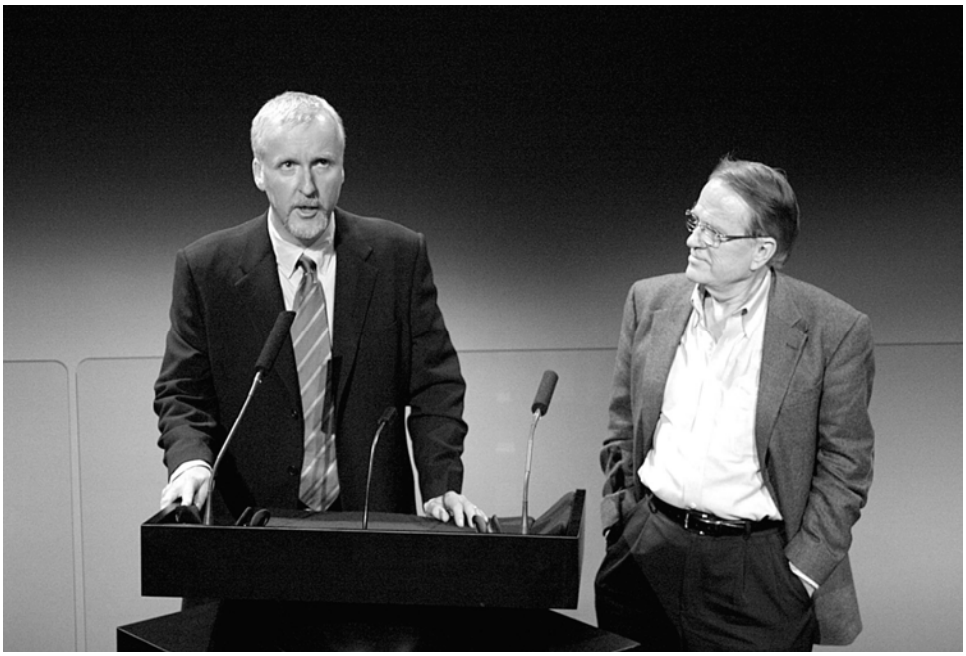
- To prove or disprove hypotheses
- To make better decisions or avoid mistakes
- To validate decisions
- To determine the future direction
- To improve products and/or services

All of these have the ultimate goal of improving the chances of success for the organization. A well designed study must start with the final goal in mind, and develop a methodology that will accomplish that objective. There are many different forms of study, each with its strengths and weaknesses. Qualitative research, such as with focus groups, yields unstructured information on opinions and attitudes. Quantitative research, with surveys, involves many more respondents and provides numerical responses to structured questions, e.g. 70% of people liked Film A.

The elements of survey design are the sample, data collection, the questionnaire, and analysis. Each must be structured to achieve the goals of the study. For instance, the sample size must be large enough to yield representative results; the collection method must be convenient for the participants; the questionnaire must ask the right questions; and the analysis must use appropriate mathematical techniques to accurately present the findings.

Moderator **Mary Kaye Kennedy** of **WGBH Enterprises**, saying that she had asked people to speak about their research failures and couldn't find anyone willing

Doug Keith



James Cameron (l.) and John Lowry.

to do so, offered herself as an example of someone with "just enough information about research to be dangerous." Looking back at the title testing she did for ***Shackleton's Antarctic Adventure***, she realizes now that the survey design had several flaws, including not screening for age or gender, and that the title — which has worked well — was arrived at by luck, not because it used best research practices.

After having worked with TNS on the GSTA study for the past two years, she took a different approach when it came to title testing for WGBH's latest LF acquisition. When she signed the distribution deal with **TFX Animation** this summer, the film's working title was *The Boxer: From Polygon to Personality*. Kennedy described the process of selecting alternate titles to test, using TNS' weekly online omnibus survey to end up with *Adventures in Animation 3D*.

Cameron on *Aliens*

James Cameron, who gave a keynote speech at the LFCA conference in 2003 (*see LFX, September 2003*), made his first appearance at the GSTA to introduce a short piece from *Aliens of the Deep*. The film was made with the same Sony HD cameras he used to shoot ***Ghosts of the Abyss***, and he said that he wanted *Aliens* to have the *cinema vérité* style of that film, but be more scripted and cinematic. Cameron said he wanted to distinguish his film from **Stephen Low**'s ***Volcanoes of the Deep Sea***, so he decided to relate the life at the bottom of the ocean to extraterrestrial biology. He visited the Jet Propulsion Laboratory in Pasadena, CA, and found young scientists who would become the focus of the film.

John Lowry of **Lowry Digital Images** spoke of the digital enhancement and sharpening his company did for the film, which resulted in images that were noticeably better than those in *Ghosts of the Abyss*.

Technical Session

The conference included the usual technical session dedicated to new techniques in LF production, as well as a separate session dedicated to digital technology. A full report on that session will appear in the November issue.

Corey Mandel, of Toronto sound studio **Toybox**, gave a presentation intended to answer the question, How much sound does an LF film really need? His short answer: A lot. He ran a clip from ***The Hidden Dimension*** with three different tracks. Over a tracking shot of a woodland garden, the first version included a standard insect and bird background track. The second added small detailed sounds, coming from different places in the soundscape. And the last added to that a lush orchestral score. The effect of a rich, layered sound track, Mandel said, is to draw the audience into the image, and make the experience more immersive.

Mandel repeated the experiment with a pit-stop scene from ***NASCAR 3D***. The first version was missing the sounds of the cars' engines, and gave a surreal impression that highlighted the detailed work that sound designers must do to re-create reality. As the cars silently rolled in, the only sounds were the P.A. announcer, the footfalls of the pit workers, the whine of air guns as the wheels were removed, and the chatter of the in-car radios. Then the cars silently glided out. The second version included the roar of the engines, and sounded "normal," but left the viewer with a greater appreciation of the richness added by the other elements of the sound track.

Big Films' Daniel White gave a presentation on the economical 3D rig he is developing with the assistance of **Colin Low**, **Nox Leavitt**, and **Gord Harris**. The Giant Screen Consortium is providing some funding to support the project. White screened a short clip of the first test made with the rig and the two Fries 15/65 cameras the company owns.

Phil Streather described the 35mm 3D camera system developed for **Principal**

*(see **GSTA** on page 8)*

Corey Mandel

Emlyn Koster, next president of GSTA.

*(from **GSTA** on page 7)*

Large Format's ***Man Eating Sharks***. He pointed out that the tricky part about shooting 3D is to get the two lenses within about 2.5 inches (10 centimeters) of each other, which is the average distance between human eyes. There are two ways to this: with a single camera designed specifically for 3D; with a beam-splitter rig that uses two standard cameras and a mirror arrangement; or with two small cameras placed side-by-side. Since the first two were too large and cumbersome for shooting fast-moving sharks underwater, they opted for the third.

They selected two small Photosonics Series 3000 35mm film cameras and mounted them in a splash box to capture 3D footage at up to 200 frames per second. **Bob Talbot**, **Sean Phillips**, and **Tim Wellspring** went to Bimini to test the system, and Streather showed a 3D clip of some of the footage of sharks captured on that trip. The film was scanned by **CFI Laboratories**, digitally enhanced by **Sassoon Film Design**, and filmed out at CFI.

David Keighley, of **Imax Corporation** subsidiary **DKP/70MM Inc.**, repeated a portion of the presentation he had given at the LFCA's technical session in April (*see LFX, Summer 2004*), but added the first footage to be scanned at 8K resolution, scenes from ***Mystery of the Nile***. He also said that if ten IMAX Dome theaters got together, it would be possible to develop a special "shrink" lens that would improve the appearance of DMR films on the dome at a reasonable cost.

RPG Productions' **Rick Gordon** showed how his company, with the assistance of Sean Phillips, created a special dome version of ***Roar: Lions of the Kalahari***. Special curvilinear distortion was added digitally on a shot-by-shot basis to bring subjects into the center of the screen, and a graduated matte was added to the sky to reduce cross-reflectance. Gordon praised **National Geographic** for having the dedication to make a completely separate version of the film for its dome customers, saying, "It speaks volumes about their commitment to the entire industry."

Greg MacGillivray described a series of techniques used by the crew of *Mystery of the Nile* to keep the production within its $5 million budget while shooting on multiple locations in Africa. The key was to have four full crews shooting simultaneously for a very short time — only four weeks — after which one crew covered the full 13-week river expedition.

Evaluating education materials

Barbara Flagg, of **Multimedia Research**, reviewed the processes involved in evaluating LF films' educational effectiveness. The U.S. **National Science Foundation**, which has funded more than 20 LF films, requires evaluations of the projects it supports, and Flagg has been involved in 13 of them.

The three basic methods are front-end, which discovers what people know and don't know about potential film topics, and shapes the production as it is being developed; formative, which shapes the details of the production for clarity and comprehension; and summative, which tests whether the finished film has met its goals, and discovers unintended outcomes.

The GSTA is planning to hold a second symposium on lifelong learning and education (the first was at the 1999 conference in New York, *see MaxImage! November 1999*) at the 2006 conference in Galveston, TX.

All members meeting

At the annual business meeting of the GSTA, the various committee chairs gave reports on the status of the organization and the work of the committees.

President **David Mosena**'s two-year term expires on Dec. 31, 2004, and according to custom, the current vice president, **Emlyn Koster**, of the **Liberty Science Center**, will assume the presidency at that time. Koster said that his goal is to sustain and expand membership, especially internationally.

The organization is expanding the role of associate members (those without a theater that operates primarily for educational purposes) by increasing the number of associate representatives on the board from two to four. **Jonathan Barker**, **Terrell Falk**, and **Andrew Oran** will join Greg MacGillivray, who will assume the chair of the Associate Members Committee from **Mark Katz** when his term expires at the end of this year.

Also stepping down this year is Bristol's **Tracy Guiry**, chair of the Learning and

Stephen Low received the GSTA Special Achievement Award.

GSTA 2004 New Films

Features	Distributor
Adventures in Animation 3D	WGBH Enterprises
*Aliens of the Deep**	Buena Vista Pictures
Forces of Nature	Destination Cinema
Harry Potter and the Prisoner of Azkaban	Warner Bros.
Mystic India	Giant Screen Films
NASCAR 3D: The IMAX Experience	Imax Corp.
Sharks 3D	3D Entertainment, Ltd.
Spider-Man 2	Columbia Pictures
Vikings	Giant Screen Films

Shorts

Hubble: Galaxies Across Space and Time — Space Telescope Science Institute

** Eight minute clip only*

Education Committee. (*See item in The Biz on page 5.*) She will be succeeded by **Wayne LaBar**, of the Liberty Science Center, who plans to look at the economics of school visitors to LF theaters, and how national economic issues affect schools.

The Membership Committee's **Jessica Christensen** reported that the association currently has 278 members, 115 theater members, 128 associate members, and 35 developing members.

Mike Day, chair of the Development Committee, said that his group, which met for the first time in Montreal, intends to create an inventory of funding sources and look for potential sponsors for giant-screen films and theaters. The possibility of theaters helping to fund films will be examined.

Chair of the Research Committee, **David Duszynski**, reported on the status of the GSTA's attendance reporting project.

Hiroshi Sato of the Suntory Museum, Osaka.

The online system allows theater members to input their monthly attendance figures and see a digested report that averages and compares the data to previous years' numbers. At present, only theaters who participate in the system can see the summary report, but release of some of the data to the LF community at large is being considered. (*LF Examiner* is in discussions with GSTA on this, and will publish whatever data is made available as soon as it is released.)

The 2005 conference of the GSTA will be held in Osaka, Japan, Sept. 26–30, marking the 35th anniversary of the birth of IMAX at the 1970 Expo in Osaka. The organization is looking into the possibility of holding future meetings at a set of semi-permanent sites, to make attending easier and less expensive. Also being considered is shortening the meeting so that institutions and companies might be able to send more people.

The 2005 Mid-Winter meeting will be held in Virginia Beach, VA, Feb. 3–5, and will be the first in several years which is open to all members, not just committee members. This decision, made at the 2004 Mid-Winter meeting in Berlin, was ratified in Montreal, and is intended to enhance the services provided to members. Plans to coordinate future Mid-Winter meetings with the annual conference of the LFCA are also being discussed.

The 2006 conference will be held in Galveston, TX, Sept. 15–19, and the 2007 conference will be in Vancouver, BC. Sept. 24–28.

Awards Presentation

The conference closed with the presentation of awards in a ceremony held in the elegant Grand Salon auditorium at the Centre Mont-Royal.

Imax Corporation announced that Stephen Low's 1988 film ***Beavers*** had been inducted into the Maximum Image Hall of Fame, as a result of a vote by the worldwide network of IMAX theaters.

The GSTA Marketing Awards were presented to recognize "creativity and achievement in marketing campaigns developed for giant-screen film and theater launches." (Note that the eligibility period for the awards is two years, so films that have won awards previously can with other awards the next year.) The winners in this area were:

Imax Corp.'s Maggie Dunn accepted the award for Best Marketing Campaign by a Distributor for NASCAR 3D *on behalf of Meg Wilson.*

Best Film Launch by a Theater: **Ontario Science Center** for ***Coral Reef Adventure***.

Best Marketing Campaign by a Distributor: Imax Corporation for *NASCAR 3D*.

In the area of Lifelong Learning the following films won:

Best Film for Learning: ***Bugs!***

Best Educational Program: **The Henry Ford** for its "American Trailblazers MAXimum Education Program."

In the Film Awards, the following films were recognized:

Best Special Achievement: Stephen Low for his work on *Volcanoes of the Deep Sea*.

Best Sound: **Peter Thillaye**, sound designer, and Corey Mandel, re-recording engineer, for *NASCAR 3D*.

Best Cinematography: **Howard Hall** for *Coral Reef Adventure*.

Best Film: ***Pulse: A Stomp Odyssey***.

*(See **GSTA** on page 13)*

GSTA 2004 Films in Production

BrainPower (wt)

Partners Healthcare, Inc. and nWave Pictures
Release Date: Fall 2005
Length: 40 minutes
Dist: 15/70, 10/70, 8/70, Dig. 2D

Produced by Partners Healthcare with support from the National Science Foundation, *BrainPower* immerses us in science and achievement as it unveils the mystery and marvels of the human brain. Brainpower presents the life of Tyler Hamilton during Tour de France 2003, captured for the first time on the giant screen. This thrilling journey reveals the amazing power of the brain as Tyler displays courage and the will to succeed against great odds.

Everything (wt)

National Film Board of Canada
Release Date: Fall 2006
Length: 38 minutes
Dist: 15/70 3D

Everything is a film about the universe. It's the story of our quest to find the ultimate theory, the answer to everything. From creation myths to string theory, this journey into the unknown has led humanity to spectacular insights and powerful achievements. The key, however, eludes us still.

Fighter Pilot: Operation Red Flag

K2 Communications
Release Date: Dec. 2004
Length: 42 minutes
Dist: 15/70, 8/70 2D

Sit in the pilot's seat and experience what it's like to be a fighter pilot. Follow pilot John Stratton and his flight team of men and women through "Red Flag," the most extensive international military exercise in the world. Red Flag gives pilots and their crews the equivalent of their first to combat missions, so that when called upon to keep the peace their risk is minimized.

Ghost in the Shell 2: Innocence (wt)

Dentsu Tec, Inc.
Release Date: Fall 2004
Length: 99 minutes
Dist: 15/70 2D

In the year 2032, Cyborg Detective Batou, is investigating the cases of an android's suicide. His body is entirely artificial, except his brain, which keeps the memory of a woman's name, Motoko. This is the story of a man who desperately wishes to continue being human. Innocence. It is LIFE.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films
Release Date: Feb. 2006
Length: 40 minutes
Dist: 15/70 2D

Like *Mysteries of Egypt*, *Greece* features the beauty and grandeur of an ancient civilization. The birthplace of democracy comes alive through an exciting archaeological adventure. Explore the majesty of Greece's islands and witness the Parthenon brought back to its original glory through amazing leading-edge computer-generated images.

Journey Across India

MacGillivray Freeman Films
Release Date: Feb. 2006
Length: 40 minutes
Dist: 15/70 2D

Journey across mysterious and striking India, through its ancient cities, misty mountain passages and vast desert kingdoms. Delve into the enchanted history behind the Taj Mahal, a testament to India's timeless art and culture, a feat of architectural design and a painstakingly built monument to lost love.

Magnificent Desolation 3D (wt)

Imax Corp
Release Date: Sept. 2005
Length: 40 minutes
Dist: 15/70 3D

Tom Hanks presents, in partnership with Lockheed Martin and NASA, the continuation of the IMAX space legacy with *Magnificent Desolation*. This IMAX 3D film will detail the life-changing experiences of the twelve men who walked on the moon, and humankind's need for continuous exploration.

Mystery of the Nile

MacGillivray Freeman Films
Release Date: Feb. 2005
Length: 45 minutes
Dist: 15/70 2D

Join the expedition and be the first to travel the entire length of the Nile — from source to sea. Face white water rapids, dodge crocodiles and hippos, explore exotic landscapes, view the sacred tombs of Egypt, and understand the fascinating cultural links between Ethiopian, Sudanese, and Egyptian civilizations.

Ocean Planet (wt)

MacGillivray Freeman Films
Release Date: May 2006
Length: 40 minutes
Dist: 15/70 2D, 3D

Through beautiful and inspiring music, powerful narration, and stunning visual montages, we will explore the wonders of water: from the vastness of the earth's ocean to the tiniest teardrop. Audiences will experience the power, vitality, and limitations of water, a precious resource which must be protected as well as celebrated.

The Polar Express: An IMAX 3D Experience

Warner Bros., Imax Corp
Release Date: Nov. 10, 2004
Length: 101 minutes
Dist: 15/70 3D

As the first full-length feature ever converted into IMAX 3D, this holiday film, based on the classic Caldecott award-winning children's book written by Chris Van Allsburg, uses state-of-the-art CGI and stop-motion photography to create a unique blend of realism and fantasy. It stars two-time Academy Award-winner Tom Hanks.

Space Journey (wt)

MacGillivray Freeman Films
Release Date: February 2006
Length: 40 minutes
Dist: 15/70 2D

Our search for life propels our imagination and motivates scientific exploration on Earth, in our solar system and the stars. What makes a world habitable for life? Is there evidence of life on Mars and Europa? What awaits our discovery? Treatment written by Nick Sagan, son of Carl Sagan.

Super Bowl to the Max (wt)

NFL Films
Release Date: Late 2005
Length: 60 minutes
Dist: 15/70 3D

NFL Films takes an inside look at pro football like it's never seen before: in immersive IMAX 3D! Past and current heroes of the game guide a "Journey of Champions" from training camp, through regular season, into the playoffs, and finally to the extraordinary stage of the Super Bowl itself.

Wild Africa 3D: Search for the Big 5 (wt)

nWave Pictures
Release Date: Spring 2005
Length: 40 minutes
Dist: 15/70, 8/70, Digital 3D

Prepare for an adventure into the heart of South Africa. Join Liesl, a South African biologist and animal conservation guide, on the ultimate safari in search of Africa's "Big Five:" the lion, leopard, elephant, rhino, and buffalo. Experience the wonders of this land as you roam with the Big Five in the first live-action giant-screen 3D film shot in South Africa.

Wings Over the Wilderness: The Art and Science of Bush Flying (wt)

Science North
Release Date: Spring 2007
Length: TBD
Dist: 5/70 3D

Flying by the seat of their pants, bush pilots venture into the wildest places on earth on floats, wheels, and skis, guided by a strong sense of adventure and keen instincts of survival. From the mountains of Alaska to the jungles of Africa, join these intrepid pilots on a 3D flight of a lifetime.

GSTA 2004 Films in Development

Africa: The Rituals of Life

Jodi Capps Consulting
Release Date: March 2006
Length: 40 minutes
Dist: 15/70, 8/70 2D

Africa: The Rituals of Life is a journey across the continent of Africa, an exploration of the beauty and variety of African tribal cultures, their visually arresting ceremonies and rituals, costumes and landscapes, music and sounds. It reminds us of the invisible threads that connect us to our common humanity.

Alps (wt)

MacGillivray Freeman Films
Release Date: 2008
Length: 40 minutes
Dist: 15/70 2D

Explore the European Alps with climbers, extreme skiers, and avalanche and glacier scientists, as you discover, not only the beauty and majesty of these historic mountains, but also a fragile mountain system.

Beyond the Great Wall

SK Films, Inc.
Release Date: Spring 2007
Length: 40 minutes
Dist: 15/70 2D

The Great Wall is the longest structure ever built. Like the mountains, rivers, and desert, is part of the landscape. All around it is a multi-dimensional and dynamic China. This is the long thin line that tells the story of China.

Bugs! 2 (wt)

SK Films, Inc., Principal LF
Release Date: Spring 2006
Length: 40 minutes
Dist: 15/70 2D, 3D

The award-winning film production team follows up on the smash success of *Bugs!* with a new film about yet more amazing tiny creatures on the giant screen in 3D and 2D, again in partnership with Terminix.

Carriers

SK Films, Inc.
Release Date: Fall 2006
Length: 40 minutes
Dist: 15/70 2D

The awesome scale of aircraft carriers and the incredible dynamism of flight operations provide a perfect match for the giant screen. The film will intertwine the drama and action of carriers in operation with highlights from the construction of the latest nuclear carrier.

Cell Wars

SK Films, Inc.
Release Date: Summer 2006
Length: 40 minutes
Dist: 15/70 2D, 3D

Every day inside our bodies great wars are waged using some of the most powerful weapons ever conceived in nature or by mankind. Experience and understand these daily battles in awe-inspiring close-up at the cellular level. A science action movie in 3D and 2D.

Cell Wars

SK Films, Inc.
Release Date: Summer 2006
Length: 40 minutes
Dist: 15/70
2D, 3D

Every day inside our bodies great wars are waged using some of the most powerful weapons ever conceived in nature or by mankind. Experience and understand these daily battles in awe-inspiring close-up at the cellular level. A science action movie in 3D and 2D.

The Civil War (wt)

Giant Screen Films
Release Date: TBD
Length: 40 minutes
Dist: 15/70
2D

This documentary film will capture the Civil War and its impact upon American history. It will chronicle the Civil War's social, political and military history, and take audiences on a uniquely immersive tour of the hallowed grounds upon which Americans took up arms against one another. The film will benefit from the strong curriculum tie-ins with American schools and teachers.

Denizens of the Deep 3D (wt)

Imax Corp
Release Date: 2006
Length: TBD
Dist: 15/70
3D

Denizens of the Deep 3D, a new and enthralling undersea experience from the makers of *Into the Deep*, will offer audiences astonishing up-close encounters with some of the most strange and exotic creatures on the planet.

Dinosaurs! (wt)

Maryland Science Center
Release Date: Spring 2006
Length: 40 minutes
Dist: 15/70, 10/70, 8/70
2D

Following the dinosaur expedition of paleontologist Michael Novacek and his colleagues to Mongolia's Gobi Desert, the film will also retrace, through archival materia and re-creations, the work of his famous 1920s predecessor, Roy Chapman Andrews. Through Andrews' and Novacek's important dinosaur discoveries then and now, the film will depict the adventure, science, and process of paleontology.

Erich von Daniken's World of Mysteries (wt)

World of Mysteries GmbH Co. KG
Release Date: Sept. 2005
Length: 40 minutes
Dist: 15/70
2D

Erich von Daniken, the world's best-selling nonfiction author, presents breathtaking evidence on the theme that has stirred worldwide attention ever since the first publication of *Chariots of the Gods*: extraterrestrial contact is not confined to an uncertain date in the future, but has already taken place in the past!

Fireworks (wt)

LTB Productions
Release Date: Fall 2005
Length: 5 minutes
Dist: 15/70
2D

Fireworks is designed to be presented before a feature film to celebrate holidays and events. Its larger-than-life images of colorful explosions will be accompanied by a variety of music, from the 1812 Overture to the National Anthem. At five minutes, is a perfect filler between subjects.

Humpback Whales (wt)

MacGillivray Freeman Films
Release Date: 2007
Length: 40 minutes
Dist: 15/70
2D

Endlessly curious, remarkably athletic, and gregarious, humpbacks are among the most fascinating of the great whales, Audiences will be immersed in the humpback's world and experience breathtaking underwater footage accompanied by the haunting, complex, and unforgettable songs of the gentle giants of the sea

The Ice Age (wt)

Giant Screen Films
Release Date: 2006
Length: 40 minutes
Dist: 15/70
2D

The Ice Age will explore one of the most fascinating and intriguing time periods in history. The film will take audiences back in time to an era when massive glaciers and polar ice sheets descended upon much of North America, Europe, and Asia, and fascinating animals, such as woolly mammoths to saber-tooth cats, roamed the earth in massive numbers.

John Lennon Imagine Project (wt)

MacGillivray Freeman Films
Release Date: 2005
Length: 40 minutes
Dist: 15/70
2D

Every man, woman, and child deserves a life full of opportunity, freedom, education, and happiness. Through striking images from around the globe, empowering human rights stories will be told in an impassioned and moving film, featuring some of the world's most thought-provoking, inspiring, and memorable music.

Living with Man Eaters (wt)

VDL Productions
Release Date: Late 2005
Length: 45 minutes
Dist: 15/70, 10/70, 8/70
2D

A unique 3D film that explores the history of the Crocodilians (crocodiles, alligators, caimans, and gharials) from the forty foot "Super Croc" that roamed the earth with the dinosaurs, right through to the modern-day rare dwarf crocodile of the Sahara Desert.

Man Eating Sharks (wt)

SK Films, Inc., and Principal Large Format
Release Date: Spring 2007
Length: 40 minutes
Dist: 15/70
2D and 3D

Approximately ten humans are killed by sharks each year. 100 million sharks are killed by humans. Who's the predator? With Jaws creator Peter Benchley, follow six people dedicated to experiencing the mysteries of the most feared and misunderstood animals on earth.

Mount McKinley (wt)

MacGillivray Freeman Films
Release Date: 2007
Length: 40 minutes
Dist: 15/70
2D

Take an exciting adventure to Denali National Park and join adventurers as they experience wild America; grizzly bears, wolves, moose, giant glaciers, days without sunlight, and 100-mph-plus winds as we reach for the summit of America's tallest peak, Alaska's Mt. McKinley.

Mummies: Secrets of the Pharoahs (wt)

Giant Screen Films
Release Date: TBD
Length: 40 minutes
Dist: 15/70
2D

In *Mummies: Secrets of the Pharaohs*, audiences will rediscover the tombs of the great pharaohs of Egypt, examining the mummification process and its role in ancient society and touring the great civilization of Egypt in the process. The film will also capture the efforts of modern scientists to tap valuable information from these uniquely preserved ancient remains.

Orangutan: Man of the Forest (wt)

VDL Productions
Release Date: Early 2006
Length: 45 minutes
Dist: 15/70, 10/70, 8/70
2D

A 3D adventure story that follows the journey into manhood of a native Iban boy in the rainforests of Borneo, entwined with the fight for survival of an orangutan and its child.

Patagonia: South America's Untamed Wilderness (wt)

Truett Latimer Productions
Release Date: Sept. 2007
Length: 40 minutes
Dist: 15/70, 10/70, 8/70
2D

Long regarded as a kind of mystical land at the uttermost ends of the Earth, Patagonia is one of the world's most spectacular and beautiful wild places. It is a realm of towering Andean peaks and immense glaciers, of vast windswept plains and unique wildlife that remains beyond the far edges of civilization at the tip of South America.

Ride With Cowboys

Trinity Films
Release Date: Spring 2006
Length: 44 minutes
Dist: 15/70, 10/70, 8/70
2D

Ride With Cowboys follows the development of cattle and horse culture from its earliest roots, long before recorded history. Importantly, it does so entirely without re-creation, by transporting viewers to little-known corners of the world where remote cowboy cultures live and work as they did centuries ago.

Return to Everest (wt)

MacGillivray Freeman Films
Release Date: 2008
Length: 40 minutes
Dist: 15/70
2D

Ten years after the fateful 1996 season on Everest, a highly-skilled climbing team will attempt the world's tallest peak. We follow their journey as they prepare for the climb, each motivated by deeply personal reasons, but ultimately bonding as a team as they face what may be the greatest challenge of their lives.

Ringling Bros. Barnum & Bailey Circus (wt)

Giant Screen Films
Release Date: TBD
Length: 40 minutes
Dist: 15/70
2D

This thrilling behind-the-scenes adventure into Ringling Brothers and Barnum & Bailey Circus will explore the rich history of the Greatest Show on Earth and its enduring spell upon past, present, and future generations. The film will immerse audiences in the spectacle of trapeze aerialists, tight rope walkers, and amazingly trained animals, putting them in the center ring like never before.

Sea Monsters: Dinosaurs of the Deep (wt)

National Geographic
Release Date: 2006
Length: 40 minutes
Dist: 15/70, 8/70
2D and 3D

For nearly 200 million years, Earth's seas teemed with some of the most bizarre and ferocious creatures ever known. Photorealistic 3D animation will bring this ancient ocean realm to life, as we tell the story of these awe-inspiring creatures and meet the scientists who are unraveling the mysteries of their existence.

Sharks (wt)

MacGillivray Freeman Films
Release Date: 2008
Length: 40 minutes
Dist: 15/70
2D

They have inhabited the seas for hundreds of millions of years, range in size from six inches to 50 feet, and are some of the most feared and mysterious predators on earth. Footage of spectacular and highly unusual shark behavior will be brought to the giant screen for the first time in *Sharks*.

Wetlands (wt)

MacGillivray Freeman Films
Release Date: 2006
Length: 40 minutes
Dist: 15/70
2D

Vital to life, business, and heritage, the world's wetlands are under siege from a barrage of influences threatening their landscapes, the lifestyle of their people, and the existence of their wildlife. Follow scientists as they fight to save the wetlands from disappearing forever.

Wild America (wt)

Stephen Low Company and K2 Communications
Release Date: May 2006
Length: 42 minutes
Dist: 15/70, 8/70
2D

Filmed in the National Parks of North America, *Wild America* will capture the visual majesty and diversity of the parks while exploring their cultural and ecological legacy. The film will reveal the work of naturalists and scientists studying park ecosystems in order to better understand the connections between living things and a changing global climate.

We The People

Giant Screen Films
Release Date: October 2005
Length: 40 minutes
Dist: 15/70, 8/70
2D

We The People celebrates American democracy through the tenets of the Constitution and the Bill of Rights. It is designed to imbue audiences with respect for the founding documents of America's republic and the sacrifices made by successive American generations to maintain our basic freedoms and ideals.

Wild Brazil

Giant Screen Films
Release Date: TBD
Length: 40 minutes
Dist: 15/70
2D

Wild Brazil will capture a region of unparalleled beauty, the Pantanal of Brazil, the largest wetland ecosystem in the world. The film will feature biologists whose lives are dedicated to exploring the region's abundant wildlife and ecosystem.

*(from **HURRICANES** on page 3)*
employees moved all expensive merchandise to a secure location and covered and moved all other merchandise and displays off the floor. When these major tasks, and many minor ones were completed, staff members left to finalize preparations for their homes and wait out the storm. The building superintendent and security supervisor later returned to the museum for the duration of the hurricane.

Once the hurricane warning was lifted, our goal was to get the museum up and running — and fast! Frances moved slowly, taking three days to move through South Florida, and the hurricane warning was not lifted until Sunday, Sept. 5. Our building superintendent conducted an inspection of the building and notified Cavendish that the building had lost electricity and telephone service but sustained no physical damage. Power was restored by late afternoon and the telephones and computer network were up and running by nightfall. On learning that all systems were up and running, Cavendish decided to reopen for regular business hours the next morning and initiated the employee "call tree" so that scheduled staff were notified. The museum opened its doors promptly at 10:00 a.m. on Labor Day — 24 hours after the warning had been lifted.

Then we went immediately into "hurricane readiness" mode *again* for Hurricane Ivan. Ivan's progress was carefully monitored from Sept. 6 through Sept. 12, while we again began preparations. For seven nail-biting days, management held its breath until Ivan moved over Cuba and entered the Gulf of Mexico and we were no longer in the cone of its projected track.

And guess what? Two weeks later we did it all over again! For Hurricane Jeanne, which came ashore Saturday, Sept. 25, the museum initiated shutdown procedures at 5 p.m. on Friday. We were closed Saturday, while Jeanne passed through, and reopened on Sunday at noon — only four hours after the hurricane warning was lifted.

The short-term impact that this hurricane season has had on the museum has been significant, both financially and operationally. While the museum did not sustain any damage from Frances and only minor damage from Jeanne, this active hurricane season has affected us on many other levels:

- Attendance declined as the community spent week after week preparing for hurricanes. Disposable income that our visitors might have spent on a museum visit was spent on emergency hurricane supplies. Tourists and out-of-state travelers canceled their trips to Florida. With 30% of our visitors coming from nearby Dade and Palm Beach counties, what happens in these counties impacts our attendance. Palm Beach County to the north suffered significant damage from both Hurricanes Frances and Jeanne. As a result, attendance in September was down 20% from last year, resulting in a significant loss of planned revenue.
- Coincidentally, we were launching ***Forces of Nature*** on Labor Day weekend. As it turned out, our own force of nature, Hurricane Frances, blew into town, and we ended up shutting down for the entire weekend. With the majority of the marketing and advertising dollars earmarked for this film having been spent in the few weeks leading up to the launch, we're now faced with the challenge of re-launching a very topical film to a very "hurricane weary" audience, having already exhausted our launch dollars.
- The arrival of Hurricane Frances forced us to cancel two VIP special events: a reception for families of museum board members to launch the "private phase" of our capital campaign, and a private screening party for our major donors to highlight (of course) *Forces of Nature*. If Broward County had taken a more direct hit from Hurricane Jeanne, we would have been forced to cancel our annual black tie gala, scheduled for Oct. 2.
- Being in constant "hurricane readiness" mode creates additional work for staff and affects our normal daily operations. Many extra man-hours are needed to prepare the museum for a hurricane shutdown and many more hours to return the museum to visitor readiness. While all this additional activity is happening, it is extremely important that both management and staff pay extra attention to ensure that the visitor experience is not adversely affected.
- The psychological impact of this hurricane season on employees cannot be overlooked. Four times they have had to deal with preparing their homes for possible damage as well as protecting the museum. The challenge for management is to create an environment that is supportive of staff members' personal needs, but keeps them focused on conducting business as usual for our museum guests. Management also needs to be considerate of the special needs of those employees who have to cope with damage and other disruptions at home in the aftermath of the storm. Luckily, no museum employees suffered injuries or major household damages. Some sustained some minor personal losses such as downed trees, loss of power for several days, and ripped patio screens.

If the scientists are correct, we have entered a very active 10- to 30-year hurricane cycle which could have a long-term impact on our business. In the immediate future, we are concerned about the effect this hurricane season will have on tourism. This concern is shared by the state of Florida, which plans to launch a new national advertising campaign for tourism in the state. We are also concerned that visitors in severely damaged Palm Beach County will "cocoon" as they recover from the hurricanes' devastation, and that this will result in a major decrease in attendance for months to come. It is also hard to predict what impact these natural disasters will have on local philanthropy, which could be deflected to disaster relief.

In the meantime, we'll continue to monitor the tropics for the next six weeks and hope that we'll get through the rest of the hurricane season unscathed. Then we'll file away our hurricane preparedness plan...until we start all over again next June.

Kim Cavendish is president and CEO, and Theresa Waldron and vice president of operations, of the Museum of Discovery and Science in Ft. Lauderdale, FL.

Premiering This Month: *Vikings*

Sky High Entertainment

The Vikings are among the best-known and intriguing characters in world history, but they are also among the least understood. This 40-minute LF documentary film provides a comprehensive portrait of the Vikings, exploring in-depth their historical and cultural impact as well as their technological and scientific achievements, and in the process takes audiences on a cinematic adventure through the lands that the Vikings settled and explored. Shot on location in Iceland, Greenland, and Newfoundland, this LF film will captivate audiences worldwide with breathtaking photography and a compelling storyline.

"The image of marauding 'heathens from the North' remains the common portrait of Vikings even today. While the brutality of their history is undeniable, the truth about the Vikings is far more complex. This documentary, guided by historical authenticity, unveils the dynamic culture and lasting contributions this civilization made to modern society so very long ago.

"Cutting-edge digital techniques take audiences from the computer-generated maps into filmed aerial shots of the Viking landscape and to rarely captured locations in Iceland and Greenland. Large-format cinematography places the viewer at the prowhead of a Viking longship, sailing past giant icebergs that glow robin's egg blue, into fjords rising 3,000 feet straight out of the sea, and on location to some of the most important historical Viking sites. These locations include Leif Erikkson's recently discovered settlement in Newfoundland.

"The bravery and wonder of Viking explorers shine throughout the film, and audiences will leave with a broader and much clearer understanding of the Viking era and why it left such a lasting impression on modern society for ages to come."

Produced by **Sky High Entertainment**, distributed by **Giant Screen Films**. Directed by **Marc Farfard**, photographed by **Andy Kitzanuk**, written by Marc Farfard and **Jonathan Hock**. produced by **Carl Samson**.

*(from **GSTA** on page 9)*

The awards ceremony concluded with brief welcoming speech from **Hiroshi Sato**, general manager of the **Suntory Museum** in Osaka, Japan. After opening his remarks with a few sentences in French, he said he would continue in a more universal language: "broken English." He urged conferees to plan to attend the 2005 conference in Osaka, stressing its connection to the giant-screen industry — it was the site of the first IMAX theater in 1970 — and its historical and cultural distinction. At the end of his presentation, members of Montreal's Japanese percussion ensemble Arashi Daiko ran up on stage and gave a dramatic 10-minute Taiko drumming performance.

(*The November issue of LF Examiner will include additional coverage of the conference.*)

The following people contributed to the success of the 2004 GSTA conference:

Committees

Mary Altman, Jonathan Barker, Amy Bolton, Craig Blower, Rod Brooks, Dianne Carlson, Robert Dennis, David Duszynski, Bern Gorecki, Bob Griesmer, Tracy Guiry, Paul Holliman, Chris Hurtubise, Gretchen Jaspering, Julie Johnston, David Keighley, Patricia Keighley, Mary Kaye Kennedy, Jeffrey Kirsch, Wayne LaBar, Julie LaRoche, Leroy London, James Neihouse, Paul Panabaker, Susan Ritchie, Cherie Rivers, Phil Streather, Brenda Tremblay.

Staff and conference support

Mary Ann Henker, executive director; Sunshine Daglow, membership services director; Tammy Seldon, conference and meetings director; Tori Nonnemacher, project and registration coordinator. Jennifer Henderson, JO Design; Liam Romalis, Riddle Films.

Venues

Montreal Science Center: Claude Benoit, Eric Bourgeois, Chantal Camiré, Daniel Caron, Dennis Laframboise, Glenn Martin, Bernard Pacaud, Sidney Watkins.

Famous Players Paramount: P.A. Charron, Pierre Cormier, Joe DeLuca, Richard Dubé, Louis-Phillipe Gringras

Famous Players, Inc.: Michael McCartney, Antonella Manocchio, Jennifer Wilson

Imax Corporation: Dave Threndyle.

* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Polar Express: An IMAX 3D Experience

Warner Bros.; distributor: Warner Bros; director: Robert Zemekis; producers: Robert Zemekis, Steve Bing, Gary Goetzman, Steve Starkey, William Teitler; script: Robert Zemekis , William Broyles Jr.; score: Alan Silvestri; executive producers: Tom Hanks, Jack Rapke, Chris Van Allsburg. Cast: Tom Hanks, Josh Hutcherson, Michael Jeter. 3D CGI. Release: Nov. 19, 2004.

Adventures in Animation 3D (formerly *Virtual Actors*)

TFX Animation; distributors: FunFilm (Canada); WGBH Enterprises (world); writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D CGI. Release: Fall 2004.

– Film is complete.

Fighter Pilot: Operation Red Flag

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Dec. 2.

– Principal photography is complete. Post production is under way.

James Cameron's Aliens of the Deep

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Shot in HD. ***Release: Jan. 14, 2005.***

– Post production will be completed this month.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Mose Richards; score: Sam Cardon; producers: Brian Rogers; executive producer: BAPS/India. Narrator: Peter O'Toole.
Shot in 8/70 and 15/70. ***Release: January 2005.***

– Film is complete.

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Jordi Llompart; producers: Jordi Llompart, Greg MacGillivray; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

– Principal photography is complete. Post production is under way.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquelin; executive producer: François Mantello. Shot in HD. Release: February 2005.

– Film is complete.

Wild Africa 3D

nWave Pictures; distributor: 3D nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Shot in 35mm. ***Release: April/May 2005.***

– Principal photography is complete. Post production is under way.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: October 2005.

– October: Filming aerials in Washington, DC.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Fall 2005.

– August: Filmed at Tyler Hamilton's family home in Massachusetts.
– September: Filmed cycling teams in the French and Spanish Pyrenees.
– Fall: nWave will begin CGI work.

Stephen Hawking's Beyond the Horizon

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Fall 2005.

– October: Filming Hawking in his office in Oxford.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2006.

– October: Filming at numerous locations in Greece, including Santorini, Athens, and Mycene.

Denizens of the Deep*

The team that made *Into the Deep* returns to the sea with 3D cameras.
Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

– September: Filmed in the Sea of Cortez.

Wonders of the Great Lakes*

A giant-screen look at the inland seas of North America.
Science North; distributor: tba; director: David Lickley; cinematographer: Jack Tankard; producer: David Lickley; executive producers: Jim Marchbank. Release: late 2006.

– August: Filmed aerials and scenics along Lakes Huron and Superior.
– Shooting will resume in summer of 2005.

Wings Over the Wilderness*

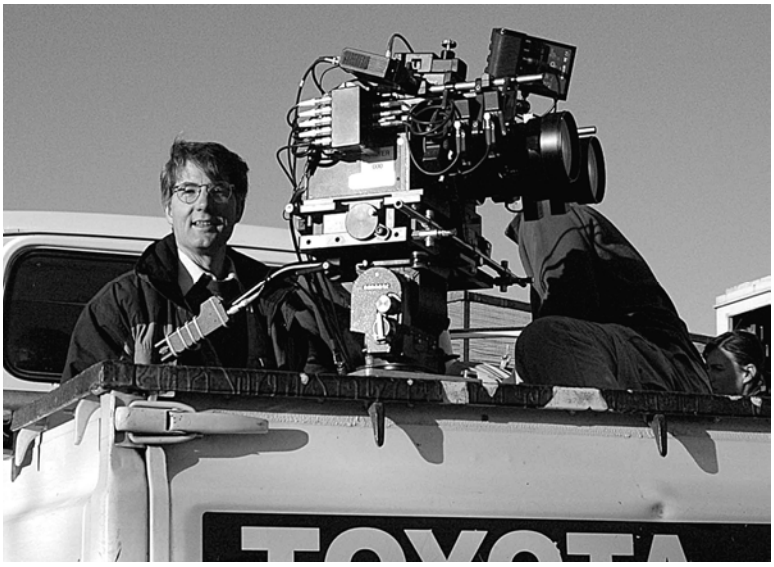
The art and science of bush flying.
Science North; distributor: tba; director: David Lickley; cinematographer: Sean Phillips; producer: David Lickley; executive producers: Jim Marchbank. 3D. Release: 2007.

– A 15-minute version was created for Science North in 2003. Fundraising is in progress to expand it to feature length.

Not shooting this month:

Journey Across India
Man-Eating Sharks
Dinosaurs 3D

Wild Africa 3D *director Ben Stassen.*



Cinematographer Sean Phillips with his 35mm 3D rig.

Libra technician Rocky Babcock makes a new friend while filming Wild Africa 3D *for nWave Pictures.*

nWave Pictures

THE *LF EXAMINER* INDEX

September 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
9/2/2004	Bugs	166,070	12,593,307	65,483	5,864,057	18,459,365	78	32	15	47
	SpaceSta	165,376	54,203,503	138,049	23,349,606	77,622,758	125	8	17	25
	AR	105,487	7,863,740	55,746	4,504,856	12,368,596	96	17	8	25
	Pulse	44,857	7,295,534	33,987	3,832,139	11,127,673	97	8	9	17
	HaunCast	44,567	8,929,217	101,555	15,844,511	24,773,728	183	3	8	11
	Trex	39,570	49,121,957	60,140	37,754,443	86,893,372	303	2	7	9
	AlienAdv	14,100	4,503,498	52,345	13,405,108	17,908,606	264	2	6	8
	GOTA	9,489	16,464,289		5,396,531	21,860,820	73	4		4
	YBS	3,205	6,508,809			6,508,809	36	2		2
	CTPA	2,171	3,852,860	485	2,892,201	6,746,864	169	1	2	4
	E3D	1,100	7,011,107	36,234	31,555,528	38,566,635	288	1	6	7
	Galapago		14,481,996	4,941	6,760,697	21,242,693	251		3	3
	Apollo13		1,735,685	727	629,213	2,364,898	112		2	2
	Extreme		12,717,827	2,906	13,055,784	25,773,611	284		5	5
9/9/2004	Bugs	159,690	12,750,787	52,232	5,916,437	18,667,224	79	32	15	47
	AR	114,578	7,978,318	58,412	4,563,268	12,541,586	97	14	8	25
	SpaceSta	107,640	54,258,179	38,429	23,388,035	77,686,139	126	12	18	30
	Pulse	56,892	7,352,426	30,245	3,862,384	11,214,810	98	6	6	12
	HaunCast	45,875	8,975,092	102,100	15,946,611	24,921,703	184	3	8	11
	Trex	34,011	49,155,969	30,752	37,785,195	86,953,433	304	2	6	8
	AlienAdv	13,885	4,517,383	53,620	13,458,728	17,976,111	265	2	7	9
	GOTA	7,704	16,471,993		5,396,531	21,868,524	74	3		3
	YBS	4,483	6,512,741			6,512,741	37	1		1
	CTPA	3,459	3,856,319	585	2,892,786	6,749,775	170	2	2	4
	E3D	1,250	7,012,357	36,850	31,592,378	38,604,735	289	1	7	8
	Galapago		14,481,996	6,018	6,766,715	21,248,711	252		3	3
	Apollo13		1,735,685	711	629,924	2,365,609	113		1	1
9/16/2004	AR	94,762	8,285,079	77,005	4,781,991	13,067,070	98	15	8	23
	Bugs	78,631	12,839,661	38,270	5,941,109	18,780,771	80	31	14	45
	SpaceSta	74,692	54,339,581	44,913	23,432,948	77,810,246	127	14	19	33
	HaunCast	48,715	9,023,807	103,000	16,049,611	25,073,418	185	3	8	11
	Pulse	38,485	7,390,911	32,480	3,894,864	11,285,775	99	6	6	12
	Pulse	38,485	7,390,911	32,480	3,894,864	11,285,775	99	6	6	12
	Trex	23,054	49,179,024		37,758,465	86,946,442	305	4	5	9
	AlienAdv	14,150	4,531,533	53,850	13,512,578	18,044,111	266	2	7	9
	GOTA	4,579	16,476,572		5,396,531	21,873,103	75	3		3
	YBS	1,986	6,515,176			6,515,176	38	1		1
	CTPA	1,667	3,857,987	403	2,893,189	6,753,097	171	2	2	4
	E3D	1,273	7,013,630	36,900	31,629,278	38,642,908	290	1	7	8
	Galapago		14,481,996	4,022	6,770,737	21,252,733	253		3	3
	Apollo13		1,735,685	719	630,643	2,366,328	114		1	1
9/23/2004	AR	102,512	8,190,317	88,233	4,704,986	12,895,303	99	15	8	23
	Bugs	95,010	12,938,195	39,119	5,986,878	18,925,072	81	28	17	45
	SpaceSta	83,408	54,448,716	52,361	23,485,309	77,978,768	128	14	18	32
	HaunCast	52,500	9,076,307	105,800	16,155,411	25,231,718	186	3	8	11
	Pulse	31,983	7,422,894	24,257	3,919,121	11,342,015	100	5	6	12
	Trex	20,230	49,199,253	4,861	37,763,326	86,970,678	306	4	1	5

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	AlienAdv	15,000	4,546,533	54,000	13,566,578	18,113,111	267	2	7	9
	YBS	6,019	6,520,746			6,520,746	39	1		1
	GOTA	4,556	16,481,128		5,396,531	21,877,659	76	2		2
	CTPA	3,613	3,861,599	391	2,893,580	6,755,902	172	2	1	3
	E3D	1,295	7,014,925	37,000	31,666,278	38,681,203	291	1	7	7
	Apollo13		1,735,685		627,729	2,363,414	115		1	1
	Galapago		14,480,833	6,878	6,777,615	21,258,447	254	1	3	4
9/30/2004	SpaceSta	102,889	54,586,901		23,480,288	78,101,358	129	13	19	32
	AR	94,762	8,285,079	77,005	4,781,991	13,067,070	100	15	8	23
	Bugs	87,673	13,029,702	45,184	6,031,517	19,061,219	82	28	15	43
	HaunCast	50,000	9,126,307	107,000	16,262,111	25,388,418	187	3	8	11
	Pulse	27,164	7,450,058	22,930	3,942,051	11,392,109	101	5	5	10
	Trex	17,222	49,215,202	10,439	37,773,765	86,996,402	307	3	3	6
	AlienAdv	14,000	4,560,533	55,000	13,621,578	18,182,111	268	2	7	9
	GOTA	3,216	16,484,344		5,396,531	21,880,875	77	4		4
	CTPA	1,729	3,863,201		2,893,580	6,757,501	173	3		3
	E3D	1,300	7,016,225	38,000	31,704,278	38,720,503	292	1	7	8
	Galapago	27	14,480,859	14,490	6,792,105	21,272,964	255	1	2	3
	Apollo13		1,735,685	4,019	631,748	2,367,433	116		1	1

*(from **SHORTS** on page 28)*

agreed to keep them open until a transfer could be worked out. That happened on July 1, when Miller and Jeffries were brought on board.

The theaters each opened two new films in late September, and Jefferies tells *LFX* that early public response to the new advertising, staff, energy, and attitude has been encouraging.

Charlotte closes for upgrades

The **Charlotte Observer Omnimax Theatre** at **Discovery Place** in Charlotte, NC, closed on Sept. 7 for renovations that include new seats and carpet, and a Quick Turn Reel Unit for the booth. The 307-seat theater's 79-foot (23.6-meter) dome screen will be cleaned during the closure. The theater is expected to reopen the week of Nov. 17.

New Taipei IMAX to open in Nov.

Taiwan's largest LF screen will open in November at a **Warner Village Cinemas** multiplex in Miramar, a massive retail and entertainment facility in suburban Taipei. The IMAX 3D screen is 70.6 x 94 feet (21.4 x 28.5 meters) and was installed by Australia's **Entertainment Services Theatrical, Pty. Ltd.**, which handles most IMAX installations in Australasia.

The centerpiece of Miramar, which is expected to draw 1.5 million visitors in 2005, is a giant ferris wheel. The theater and the nine-screen Warner Village multiplex are located on the sixth floor of the center.

There are seven other LF theaters in Taiwan: four IMAX, two Iwerks 8/70, and one Goto 10/70. Taipei has an IMAX Dome theater at the **Taipei Astronomical Museum** and an IMAX 2D theater at the **Taipei Municipal Children's Recreation Center**.

German LF film about Islam

Magic Invest Ltd. of Berlin, Germany, has announced plans to produce ***Rania's Ramadan***, a 43-minute 15/70 film about a 17-year-old Arabian girl who learns about Islam from her great-uncle. The company says that the film, set for a fall 2005 release, will be the first in a series of five LF projects "aimed at discovering the secrets of a sealed spiritual world." The first film is budgeted at €9.8 million (US$12.2 million).

DTS develops lossless LF audio

Digital Theater Systems has developed a lossless digital audio playback system for LF theaters, and installed it at the **North American Museum of Ancient Life** in Lehi, UT. Since being installed this summer, the system has been used to present ***Sacred Planet*** and ***Bugs!*** The museum's 325-seat theater has a **Cinema Development Company** 15/70 3D projection system.

DTS says that "With DTS lossless technology, a soundtrack played in the cinema is bit-for-bit identical to the original master. Played back through the XD10 Cinema Media Player using updated software, DTS lossless technology works with all film specifications used in exhibition, including 16mm, 35mm, and 70mm, and any pulldown or frame rates, as well as digital pre-show, alternate content, and digital cinema sources."

IMAX headsets not sold on eBay

In early September, an unidentified seller, presumably connected to the **IMAX Les Ailes** theater in Brossard, QC, Canada, which closed in 2000 (*see The Biz, MaxImage!, December 2000*), put up for auction on eBay a lot consisting of 1,132 IMAX PSE 3D headsets. Only 165 of the headsets were complete; the rest were missing either batteries or lenses.

The starting price was CDN$4,500 (about US$3,500) for the lot, or about $4.00 each, considerably lower than the original price of over US$250 each. However, there were no bids. The seller has informed *LFX* that they are no longer available.

Bookings: October 2004 by Film

633 bookings of 104 films in 255 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
Africa	Durban	9/17/04	3/31/05
	Hyderabad	**10/1/04**	**5/31/05**
	Nuremberg	12/15/01	12/31/04
AIWC	Garza Garcia	4/22/04	10/21/04
	Malta	7/1/04	6/30/05
AJ	**Atlanta FMNH**	**9/7/04**	**2/11/05**
	Killeen	10/29/04	1/31/05
	Kuwait City	11/21/03	11/25/04
	Puebla	**5/1/04**	**10/31/04**
	Rochester Cmk	8/13/04	1/6/05
	San Diego NHM	7/1/04	1/2/05
	Taichung ST	1/1/04	12/31/04
	Tijuana	9/10/04	12/10/04
Alamo	San Antonio 2D		
Alaska	Berlin Disc	8/23/04	2/28/05
	Col Springs Cmk	7/16/04	12/2/04
	Hague	10/15/04	2/15/05
	Houston MNS	**10/15/04**	**11/24/04**
	Nuremberg	**1/1/04**	**12/31/04**
	Omaha	9/1/04	2/28/05
	Puebla	**5/1/04**	**10/31/04**
	Vancouver Imx	**5/1/04**	**10/8/04**
	Yellowstone	2/13/04	10/15/04
ALBT	Branson	4/23/04	4/30/05
	Cincinnati	5/29/04	10/1/04
	Copenhagen	4/24/04	10/24/04
	Hague	9/1/03	10/31/04
	Lucerne	**2/1/04**	**2/28/05**
	Memphis Pink	3/6/04	11/12/04
	Pitea	2/1/04	1/31/05
	Syracuse	7/10/04	10/31/04
	Vienna LFC	7/1/04	12/31/04
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	4/1/03	12/31/04
	Berlin Disc	**6/14/04**	**6/30/05**
	Eilat Epic	4/4/04	3/31/05
	Madrid	**4/2/03**	**6/30/05**
	Moscow	8/1/04	7/31/05
	Warsaw CC	3/19/04	3/31/05
AllAcces	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	Hastings	9/1/04	8/30/05
Apollo13	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
AR	Calgary SC	4/2/04	12/2/04
	Detroit	5/1/04	11/14/04
	Durban	**9/1/04**	**3/31/05**
	Karlshamn	**9/1/04**	**8/30/05**
	London ONT	7/12/04	3/1/05
	Lucerne	**9/17/04**	**10/31/04**
	Nuremberg	**9/17/04**	**2/17/05**
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	Roanoke	**7/30/04**	**11/1/04**
	San Antonio 2D	5/22/04	12/31/04
	Tempe Imx	10/22/04	3/30/05
	Tulsa Cmk	10/1/04	12/31/04
	Valencia Spn	**9/15/04**	**9/14/05**
ATSOT	Goteborg	10/2/01	10/04
	Nuremberg	12/22/01	12/31/04
	Prague CC	5/7/04	12/31/04
	Vienna LFC	10/3/03	10/31/04
Bears	**Fort Worth**	**10/10/04**	**3/7/05**
	Garza Garcia	**8/13/04**	**1/13/05**
	Rochester MSC	**10/9/04**	**4/9/05**
	Sudbury	5/01	
	Vantaa	9/1/03	11/3/04
Beavers	Taipei MCRC	7/1/03	12/31/04
BP	Prague CC	10/9/03	10/8/04
Bugs	Albuquerque	3/25/04	3/1/05
	Amneville	5/1/04	5/1/05
	Apple Valley Imx	5/28/04	10/28/04
	Austin	9/11/04	3/18/05
	Berlin CS	4/8/04	4/1/05
	Berlin Disc	10/18/03	11/1/04
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Cedar Rapids	9/1/04	12/1/04
	Charleston SC	4/1/04	10/1/04
	Cleveland	7/4/04	1/4/05
	Columbus COSI	6/11/04	12/23/04
	Denver MNS	6/4/04	12/1/04
	Galveston	5/23/03	5/23/05
	Glasgow	9/26/03	6/1/05
	Grand Rapids JLT	4/9/04	10/30/04
	Harrisburg	2/28/04	12/1/04
	Jersey City	1/31/04	1/11/05
	Kuwait City	6/16/04	6/1/05
	Lehi	8/20/04	2/15/05
	London BFI	10/3/03	4/30/05
	London SM	10/3/03	4/30/05
	Los Angeles CSC	3/23/04	12/15/04
	Louisville	6/5/04	1/4/05
	Malta	9/1/04	9/1/05
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	10/10/04
	Moscow	9/30/04	11/1/05
	Munich	11/1/03	1/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/12/05
	New York AMNH	4/24/04	12/24/04
	Nuremberg	11/1/03	12/1/04
	Oklahoma City	3/5/04	10/21/04
	Omaha	5/1/04	3/31/05
	Phoenix	5/29/04	6/1/05
	Saint Augustine	8/13/04	3/1/05
	San Antonio 3D	1/9/04	12/1/04
	San Diego RHF	8/8/03	6/20/05
	San Jose	10/1/03	10/1/04
	Sandy	8/15/04	3/1/05
	Seattle PSC 2	12/27/03	12/1/04
	Shreveport	3/13/04	11/13/04
	Sydney WBS	4/11/03	4/11/05
	Vienna LFC	3/23/04	5/1/05
	Warsaw CC	3/5/04	
	Washington NMNH	3/14/03	3/11/05
CDS	Berlin CS	1/21/00	12/31/04
	Indianapolis Imx	9/9/04	12/31/04
	Washington NMNH	12/26/03	12/31/04
CRA	Davenport	3/20/04	11/30/04
	Denver MNS	3/1/04	2/14/05
	Edmonton Ody	2/1/04	10/31/04
	Houston MNS	6/4/04	12/31/04
	Melbourne WBS	8/1/04	1/1/05
	Seoul 63	7/21/04	12/21/04
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/31/05
	Vancouver SW	3/16/04	10/04
CTPA	Menlyn	1/30/04	1/29/05
CV	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Kitakyushu	5/1/04	3/31/05
	Melbourne WBS	6/22/01	12/04
	Poitiers Imax 3D	2/1/01	1/06
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Cedar Rapids	3/1/04	10/18/04
	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Mumbai	5/1/04	2/28/05
	Norwalk	6/18/04	10/7/04
	Vantaa	9/1/04	8/31/05
	Washington NMNH	9/11/04	3/05
E3D	**Berlin Disc**	**6/1/03**	**6/30/05**
	Bratislava	1/15/03	1/31/05
	Glasgow	6/25/04	12/31/04
	Madrid	**10/26/00**	**6/30/05**
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	12/31/04
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
	Stockholm	3/1/04	12/31/04
EMSH	Castle Rock	3/92	
Everest	Charleston WV	8/1/04	2/1/05
	Espinho	**9/30/04**	**8/31/05**
	Mobile	9/12/04	1/19/05
	Oulu	4/26/04	4/30/05

Film	Theater	Open	Close
	Sioux Falls	6/5/04	10/1/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/31/04
	Boston MOS	**9/21/04**	**2/17/05**
	Guayaquil	10/31/03	10/30/04
	Nuremberg	12/22/01	12/31/04
	Speyer Imax	2/8/02	12/31/04
FEOC	**Grand Rapids JLT**	**5/15/04**	**5/15/05**
	Mexico City Pap		**5/05**
FOK	Edmonton Ody	6/5/04	6/25/05
FON	**Alamogordo**	**7/1/04**	**6/30/05**
	Albuquerque	**9/25/04**	**9/25/05**
	Atlanta FMNH	**8/7/04**	**2/28/05**
	Baton Rouge	**9/1/04**	**7/31/05**
	Boston MOS	5/28/04	
	Charleston SC	**9/1/04**	**2/28/05**
	Chicago MSI	**6/4/04**	**2/3/05**
	Cincinnati	**10/2/04**	**2/28/05**
	Copenhagen	**9/27/04**	**5/30/05**
	Edmonton Ody	**7/1/04**	**6/25/05**
	Fort Lauderdale	**9/3/04**	**9/2/05**
	Fort Worth	**5/28/04**	**12/31/04**
	Garza Garcia	**10/9/04**	**4/9/05**
	Hampton	8/20/04	
	Harrisburg	**10/2/04**	**3/31/05**
	Hull	**10/8/04**	**6/30/05**
	Jersey City	**7/1/04**	**1/2/05**
	Lubbock	**6/25/04**	**12/31/04**
	Menlyn	**9/17/04**	**3/31/05**
	Milwaukee	**6/18/04**	**12/31/04**
	Montreal VP	**9/24/04**	**4/3/05**
	Norwalk	10/8/04	
	Orlando SC	**9/17/04**	**3/27/05**
	Penrith	**7/21/04**	**7/20/05**
	Philadelphia	**8/7/04**	**1/30/05**
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	**10/7/04**	**5/7/05**
	Providence Imx	**10/1/04**	**12/31/04**
	Richmond SMV	9/18/04	3/17/05
	Saint Louis SC	**9/17/04**	**1/28/05**
	Saint Paul	**6/11/04**	**11/28/04**
	Salt Lake City CP	**7/1/04**	**12/31/04**
	San Diego RHF	5/28/04	
	San Jose	**7/15/04**	**7/31/06**
	San Simeon	**9/17/04**	**5/31/05**
	Shreveport	**10/15/04**	**6/30/05**
	Singapore SC	**10/1/04**	**3/31/05**
	Sioux Falls	**10/2/04**	**1/28/05**
	Spokane	**8/20/04**	**12/31/05**
	Sydney WBS	**9/25/04**	**3/31/05**
	Toronto OSC	6/4/04	
	Tulsa Cmk	**8/20/04**	**8/19/05**
	Vancouver SW	7/1/04	12/04
	Victoria	**10/7/04**	**4/30/05**
	Virginia Beach	**9/24/04**	**3/24/05**
FOTA	Norwalk	10/8/04	
Galapago	Guayaquil	11/15/03	11/15/04
	Sinsheim	3/10/01	12/31/04
GC	**Bradford**	**9/6/04**	**11/10/04**
	Dallas Cmk	**3/26/04**	**3/26/05**
	Grand Canyon	11/1/99	12/31/05
	Lucerne	**9/17/04**	**10/31/04**
	Mobile	**9/12/04**	**1/19/05**
	Nuremberg	**12/1/02**	**12/31/04**
	Parker	**2/28/04**	**2/28/05**
	Speyer Imax	**1/1/04**	**12/31/05**
	Tempe Imx	**7/1/04**	**12/31/04**
	Valencia Spn	4/16/04	4/15/05
GF	Myrtle Beach	9/1/04	7/30/05
GN	**Grand Rapids JLT**	**5/15/04**	**5/15/05**
	Zion	**3/04**	
GOTA	**Pittsburgh CSC**	**10/1/04**	**6/30/05**
GP	Athens Eug	9/1/04	8/31/05
	Houston MNS	9/1/04	12/31/04
HaunCast	Barcelona	5/7/02	5/31/05
	Berlin CS	4/5/01	6/30/05
	Berlin Disc	4/5/01	5/31/05
	Changchun 3D	**9/24/04**	**9/24/05**
	Charleston SC	10/1/04	10/31/04
	Chicago Imx	9/24/03	12/31/04
	Duluth	**10/1/04**	**11/30/04**
	Eilat Epic	4/4/04	3/31/05
	Galveston	**3/1/04**	**11/6/05**
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	10/31/04
	London SM	9/2/04	9/5/05
	Madrid	**6/12/02**	**6/30/05**
	Manchester UCI	**9/1/02**	**12/31/04**
	Milwaukee	9/1/04	11/5/04
	Montreal VP	10/1/04	10/31/04
	Moscow	1/1/04	11/30/04
	Munich	**9/4/03**	**3/31/05**
	Natick JF	**10/1/04**	**12/31/04**
	New Orleans	1/9/04	11/30/04
	Nuremberg	**5/28/03**	**6/30/05**
	Saint Louis SC	9/24/04	11/5/04
	San Antonio 3D	8/15/03	12/31/04
	Vancouver Imx	10/1/04	12/31/04
	Vienna LFC	3/26/04	2/26/05
	Warsaw CC	6/1/04	5/31/05
	West Nyack Imx	10/1/04	12/31/04
HB	Barcelona	5/7/02	12/31/04
	Berlin Disc	11/30/01	12/31/04
	Birmingham AL	5/1/04	1/31/05
	Bristol	10/15/01	10/31/04
	Detroit	**10/1/04**	**1/2/05**
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Harrisburg	1/1/03	12/31/04
	Hartberg	4/30/04	4/30/05
	Jackson MS	8/1/04	7/31/05
	Lansing JLT	4/1/04	12/31/04
	Los Angeles CSC	7/1/04	11/30/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Melbourne WBS	10/7/02	12/31/04
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	5/31/05
	Oakland	8/30/02	12/31/04
	Singapore DC	8/1/04	12/31/04
	Speyer Dome	6/6/02	12/31/04
	Spokane	**3/15/04**	**5/31/05**
	Stockholm	11/30/01	12/31/04
	Sudbury	5/1/04	6/30/05
	Sydney WBS	7/22/02	12/31/04
	Toronto OSC	**10/12/01**	**12/31/04**
	Vancouver SW	**10/22/04**	**10/21/05**
	Victoria	3/8/04	10/31/04
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
Horses	Regina	6/1/04	12/1/04
HPPOA	Apple Valley Imx	10/15/04	12/04
India	Coomera	12/1/03	12/26/04
	Lucerne	5/7/04	10/31/04
	Paris Geo	10/22/03	10/6/04
	Raleigh Exp	2/27/04	10/28/04
	San Jose	**7/17/04**	**7/17/05**
	Taipei MCRC	7/1/02	
	Toronto OP	5/1/03	12/31/04
	Vancouver SW	5/7/04	12/04
	Winnipeg Imx	5/7/04	
ITD	Bremen	12/19/03	12/18/04
	Dallas SP	6/1/04	10/1/04
JGWC	Baltimore	5/31/04	6/30/05
	Bristol	10/11/04	2/10/05
	Columbus COSI	**10/2/04**	**11/21/04**
	Glasgow	6/1/04	12/1/04
	Matsusaka	9/1/04	3/31/05
	Oklahoma City	7/9/04	3/10/05
	Sagamihara	4/1/04	3/31/05
JIAC	Albany GA	10/10/04	4/10/05
	Charleston WV	9/1/04	9/1/05
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	**Berlin Disc**	**1/1/04**	**12/31/04**
	Edmonton Ody	10/10/03	10/7/04
	Hastings	6/7/04	12/6/04
	Nuremberg	**4/1/04**	**3/31/05**
	Phoenix	**2/1/04**	**11/19/04**
	Seattle PSC 1	8/23/04	11/18/04
	Sudbury	9/27/04	6/30/05
L&C	**Apple Valley Imx**	**10/1/04**	**3/31/05**
	Boston MOS	**9/28/02**	**4/30/05**
	Branson	**5/3/02**	**4/30/05**
	Chicago MSI	2/13/04	10/15/04
	Cincinnati	**10/1/03**	**10/31/05**
	Corpus Christi	**1/1/03**	**6/4/05**
	Dearborn	**9/1/04**	**8/31/05**
	Fort Worth	9/1/03	5/31/05
	Garden City	**9/1/04**	**4/30/05**
	Harrisburg	**10/19/02**	**10/31/04**
	Hastings	**12/1/03**	**6/30/05**
	Indianapolis Imx	2/7/03	12/31/04
	Los Angeles CSC	**10/8/04**	**4/22/05**
	Myrtle Beach	**6/1/04**	**5/31/05**
	New York AMNH	**7/11/04**	**12/11/04**
	Norwalk	**1/17/03**	**12/31/04**
	Omaha	**12/1/03**	**12/31/04**
	Philadelphia	**9/1/04**	**12/31/04**
	Portland	**8/16/02**	**8/31/05**
	Saint Augustine	**9/4/04**	**2/5/05**
	Saint Louis Arch	**5/29/04**	**5/28/05**
	San Diego RHF	**8/2/02**	**6/30/05**
	San Jose	10/1/03	10/31/05
	Seattle PSC 1	**9/2/02**	**12/31/04**
	Shreveport	**9/7/04**	**3/31/05**
	Spokane	3/15/03	10/31/04
	Syracuse	6/04	12/04
	Yellowstone	6/15/02	10/15/04

Film	Theater	Open	Close
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
	Norwalk	6/18/04	10/7/04
LOTF	Nagasaki SM	9/11/04	12/5/04
LS	Charleston WV	9/1/04	9/1/05
	London ONT	12/1/03	5/31/05
	Norwalk	6/18/04	10/7/04
	Riccione	7/1/04	6/30/05
LW	Boston NEA	12/6/01	12/6/04
	Espinho	**8/10/04**	**8/10/05**
	Hong Kong	**10/1/04**	**3/31/05**
	London ONT	**10/15/04**	**4/15/05**
	Reno Fleisch	5/9/04	1/9/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Kansas City Sci	7/30/04	2/11/05
	Madrid	6/1/04	6/30/05
	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
	Taipei AM	6/25/04	6/25/05
	West Nyack Imx	4/3/04	4/30/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Pitea	**10/15/04**	**10/31/05**
MJTTM	Kaohsiung	7/1/04	12/31/04
MOE	Barcelona	5/1/03	12/31/04
	Birmingham AL	**9/25/04**	**5/15/05**
	Boston MOS	**6/16/01**	**6/30/05**
	Copenhagen	**6/1/03**	**12/31/04**
	Denver MNS	**9/1/04**	**3/31/05**
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	**9/7/04**	**3/6/07**
	Hague	**10/14/04**	**2/28/05**
	Kaohsiung	**7/20/04**	**11/21/04**
	London BFI	**4/1/02**	**1/31/05**
	Madrid	5/1/03	12/31/04
	Norwalk	**1/1/03**	**12/31/04**
	Nuremberg	**1/3/03**	**12/31/04**
	Palma de Mallorca	5/8/03	12/31/04
	Sacramento Imx	**1/1/03**	**12/31/04**
	San Diego RHF	**11/1/01**	**6/30/05**
	Sioux Falls	12/1/03	1/31/05
	Speyer Imax	**2/1/01**	**3/05**
	Sydney WBS	10/1/02	
	Tallahassee	9/6/03	12/31/04
	Toronto OP	**7/1/04**	**12/31/04**
	Victoria	**7/10/04**	**11/30/04**
MOF	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Grand Rapids JLT	**8/13/04**	**4/30/05**
	Kuala Lumpur NP	12/15/03	12/31/04
MTA	West Nyack Imx	9/6/04	12/31/04
NASCAR	Atlantic City	10/15/04	10/14/05
	Birmingham AL	3/12/04	10/17/04
	Daytona Beach	4/04	
	Harrisburg	6/5/04	12/5/04
	Memphis Pink	6/26/04	3/4/05
	Quebec	3/12/04	10/15/04
Niagara	Niagara	7/1/86	
OC	Apple Valley Imx	9/3/04	12/31/04
	Austin	5/15/04	11/12/04
	Davenport	7/2/04	3/15/05
OnGuard	Singapore DC	2/13/99	
OO	Leon Exp	5/28/04	11/30/04
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	12/30/04
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	10/18/01	12/30/04
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	**Berlin CS**	**6/5/03**	**6/4/05**
	Berlin Disc	**6/12/03**	**6/11/05**
	Boston NEA	**2/11/03**	**9/10/05**
	Bratislava	**8/1/03**	**2/15/05**
	Chattanooga	2/22/03	2/28/05
	Chicago Imx	5/1/04	10/31/04
	Eilat Epic	4/4/04	4/30/05
	Galveston	3/1/03	2/28/05
	Las Vegas Imx	10/3/03	10/3/04
	Melbourne WBS	2/1/04	1/31/05
	Moscow	**10/9/04**	**10/9/05**
	Munich	4/1/04	3/31/05
	New Orleans	1/1/04	12/31/04
	Nuremberg	**7/29/04**	**7/29/05**
	Providence Imx	6/1/04	11/30/04
	Rochester Cmk	**4/30/04**	**1/30/05**
	Sacramento Imx	10/1/04	3/31/05
	San Antonio 3D	10/15/03	10/14/04
	Sydney WBS	7/1/04	6/30/05
	Tokyo Mer	**8/6/04**	**1/30/05**
	Vancouver Imx	6/1/04	11/30/04
	Woodridge Cmk	**8/13/04**	**3/30/05**
Ozarks	Branson	1/93	12/05
Pulse	Bratislava	11/1/03	11/1/04
	Cedar Rapids	**7/4/04**	**10/31/04**
	Eilat Epic	4/4/04	1/6/05
	Madrid	6/5/04	10/31/04
	Milwaukee	**7/23/04**	**11/17/04**
	Poitiers Omni	4/3/03	12/1/04
	Regina	**4/4/04**	**10/4/04**
Roar	**Boston MOS**	**10/1/04**	**1/31/05**
	Duluth	**8/6/04**	**2/5/05**
	Hague	4/30/04	4/30/05
	Hull	**7/1/04**	**1/5/05**
	Jersey City	**5/1/04**	**1/2/05**
	Kansas City Zoo	**5/1/04**	**10/31/04**
	Melbourne WBS	**5/15/04**	**11/15/04**
	Singapore SC	**8/1/04**	**1/31/05**
	Stockholm	**5/14/04**	**5/11/05**
	Sydney WBS	**5/15/04**	**11/15/04**
	Tempe Imx	**9/24/04**	**1/5/05**
	Victoria	**5/1/04**	**1/3/05**
ROF	Killeen	7/23/04	10/22/04
RSATM	Amneville	6/1/04	10/1/04
SAA	Chicago Imx	8/27/04	
	Cleveland	6/18/04	11/8/04
	Davenport	10/1/04	3/31/05
	Grand Rapids JLT	9/3/04	
	Hamaoka	10/1/04	3/31/05
	Hibbing	9/1/04	
	Kansas City Sci	6/18/04	11/8/04
	Providence Imx	9/10/04	
	Richmond SMV	6/18/04	1/21/05
	Singapore DC	7/4/04	
	Vantaa	2/1/04	1/31/05
SE	Dallas SP	6/1/04	10/1/04
	Jakarta	11/25/03	11/25/04
	Tsuruga	10/1/04	12/31/04
Sedona	Sedona	3/28/98	12/31/05
Skydance	Paris Geo	6/30/04	
Skyward	Kitakyushu	4/26/04	10/31/04
SM2	Addison Mar	7/23/04	10/04
	Apple Valley Imx	9/3/04	10/05
	Boise Reg	7/23/04	10/04
	Boston NEA	7/23/04	10/04
	Bradford	8/6/04	10/04
	Bratislava	8/6/04	10/04
	Brussels	8/6/04	10/04
	Buffalo Reg	7/23/04	10/04
	Buford Reg	7/23/04	10/04
	Calgary FP	7/23/04	10/04
	Cathedral City	7/23/04	10/04
	Charleston SC	7/23/04	10/04
	Chicago Imx	7/23/04	10/04
	Col Springs Cmk	7/23/04	10/04
	Columbus Mar	7/23/04	10/31/04
	Dallas Cmk	7/23/04	10/04
	Denver CC Reg	7/23/04	10/04
	Dublin Reg	7/23/04	10/04
	Edmonton FP	7/23/04	10/04
	Grand Rapids JLT	7/23/04	10/04
	Halifax	7/23/04	10/04
	Hampton	7/23/04	10/04
	Houston Reg	7/23/04	10/04
	Hyderabad	7/23/04	10/04
	Irvine Reg	7/23/04	10/04
	Kansas City Zoo	7/23/04	10/04
	King of Prussia Reg	7/23/04	10/04
	Langley FP	7/23/04	10/04
	Lansing JLT	7/23/04	10/04
	Lincolnshire Reg	7/23/04	10/04
	London BFI	8/6/04	10/04
	Los Angeles Loe	7/23/04	10/04
	Los Angeles NA	7/23/04	10/04
	Mississauga FP	7/23/04	10/04
	Montreal FP	7/23/04	10/04
	Moscow	8/6/04	10/04
	Mumbai	7/23/04	10/04
	Nashville Reg	7/23/04	10/04
	Natick JF	7/23/04	10/04
	New Rochelle Reg	7/23/04	10/04
	New York Loe	7/23/04	10/04
	Ontario Reg	7/23/04	10/04
	Oviedo Yel	8/6/04	10/04
	Pittsburgh CSC	7/23/04	10/04
	Prague CC	8/6/04	10/04
	Rochester Cmk	7/23/04	10/04
	San Antonio 2D	7/23/04	10/04
	San Francisco Loe	7/23/04	10/04
	Shanghai PC	8/6/04	10/04
	Tampa Reg	7/23/04	10/04
	Toronto FP	7/23/04	10/04
	Tulsa Cmk	7/23/04	10/04
	Valencia Reg	7/23/04	10/04
	West Nyack Imx	7/23/04	10/04
	Woodbridge FP	7/23/04	10/04
	Woodridge Cmk	7/23/04	10/04
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05

Film	Theater	Open	Close
	Detroit	1/1/04	12/31/04
	Fort Worth	9/1/04	8/30/05
	Hague	10/11/03	10/10/04
	Jackson MS	10/15/03	10/14/04
	Melbourne WBS	3/18/04	3/18/05
	Paris Geo	3/29/04	10/1/04
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
	Sydney WBS	3/18/04	3/17/05
SOSPI	Kaohsiung	1/1/04	11/30/04
	Malta	4/1/04	3/31/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Bratislava	4/1/04	3/31/05
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Pensacola	9/1/04	12/16/04
	Prague CC	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	3/13/04	1/21/05
	Shanghai 3D	12/12/03	12/11/04
	Washington NASM	4/17/02	
	Woodbridge FP	4/26/02	4/05
SU	Corpus Christi	8/29/03	12/31/04
	Dayton	9/27/02	
	Dulles	12/15/03	
	Garden City	5/26/03	12/22/04
	Huntsville	3/1/03	3/1/05
	Lelystad	3/1/04	2/14/05
	Mexico City Pap	2/1/04	10/1/04
	Washington NASM	9/18/02	
SupeSpee	Taipei AM	1/15/04	1/14/05
T40	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	**Baton Rouge**	**5/24/03**	**5/26/05**
Texas	Austin	5/3/03	
TF	Washington NASM	7/1/76	
Trex	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Charlotte	2/13/04	10/15/04
	Hampton	9/3/04	9/3/05
TS	Kaohsiung	6/1/04	12/1/04
	Lubbock	8/1/04	12/31/04
	Munich	5/13/04	5/12/05
	Speyer Imax	5/6/04	5/15/05
UGs	Wuerzburg	7/1/02	12/04
Vikings	**Tampa MOSI**	**10/8/04**	**4/8/05**
	Vienna LFC	**9/7/04**	**3/7/05**
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Chicago Imx	**10/8/04**	
	Copenhagen	2/15/04	10/15/04
	Hong Kong	**9/1/04**	**8/31/05**
	New Orleans	**8/27/04**	**2/26/05**
	Paris Geo	**10/04**	**8/05**
	San Diego RHF	8/20/04	
	Stockholm	**9/3/04**	**9/2/05**
	Taichung ST	**7/1/04**	**6/30/05**
	Taipei MCRC	1/1/04	12/31/04
	Toronto OSC	**10/15/04**	
	Vancouver Imx	**10/14/04**	
	Winnipeg Imx	**10/14/04**	**6/30/05**
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	Spokane	**3/15/04**	**12/31/06**
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
	Prague CC	8/6/04	12/31/04
Wolves	Saint Félicien	7/1/04	7/1/05
	Yellowstone	6/1/01	
Yell	**Jackson MS**	**9/1/04**	**2/28/05**
	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

October 2004 by Theater

Theater	Film	Open	Close
Addison Mar	SM2	7/23/04	10/04
Alamogordo	AlienAdv	3/1/04	2/28/05
	FON	**7/1/04**	**6/30/05**
	SpaceSta	7/1/02	6/05
Albany GA	JIAC	10/10/04	4/10/05
Albuquerque	Bugs	3/25/04	3/1/05
	FON	**9/25/04**	**9/25/05**
Amneville	Bugs	5/1/04	5/1/05
	RSATM	6/1/04	10/1/04
	SpaceSta	4/1/04	3/31/05
Apple Valley Imx	Bugs	5/28/04	10/28/04
	HPPOA	10/15/04	12/04
	L&C	**10/1/04**	**3/31/05**
	OC	9/3/04	12/31/04
	SM2	9/3/04	10/05
Athens Eug	Discov	1/17/04	1/16/05
	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
Atlanta FMNH	**AJ**	**9/7/04**	**2/11/05**
	FON	**8/7/04**	**2/28/05**
Atlantic City	NASCAR	10/15/04	10/14/05
Austin	Bugs	9/11/04	3/18/05
	OC	5/15/04	11/12/04
	Texas	5/3/03	
Baltimore	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
Barcelona	AlienAdv	4/1/03	12/31/04
	HaunCast	5/7/02	5/31/05
	HB	5/7/02	12/31/04
	M3D	5/1/04	5/31/05
	MOE	5/1/03	12/31/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	**FON**	**9/1/04**	**7/31/05**
	TBAA	**5/24/03**	**5/26/05**
	Whales	3/1/04	2/28/05
Berlin CS	Bugs	4/8/04	4/1/05
	CDS	1/21/00	12/31/04
	Cyberwor	11/16/00	12/04
	HaunCast	4/5/01	6/30/05
	OW3D	**6/5/03**	**6/4/05**
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	Alaska	8/23/04	2/28/05
	AlienAdv	**6/14/04**	**6/30/05**
	Bugs	10/18/03	11/1/04
	E3D	**6/1/03**	**6/30/05**
	Extreme	5/2/00	12/31/04
	HaunCast	4/5/01	5/31/05
	HB	11/30/01	12/31/04
	Kilimanj	**1/1/04**	**12/31/04**
	OW3D	**6/12/03**	**6/11/05**
Birmingham AL	HB	5/1/04	1/31/05
	MOE	**9/25/04**	**5/15/05**
	NASCAR	3/12/04	10/17/04
Boise Reg	SM2	7/23/04	10/04
Boston MOS	**Extreme**	**9/21/04**	**2/17/05**
	FON	5/28/04	
	L&C	**9/28/02**	**4/30/05**
	MOE	**6/16/01**	**6/30/05**
	Roar	**10/1/04**	**1/31/05**
Boston NEA	LW	12/6/01	12/6/04
	OW3D	**2/11/03**	**9/10/05**
	SM2	7/23/04	10/04
	VOTDS	2/10/04	2/10/05
Bradford	**GC**	**9/6/04**	**11/10/04**
	M3D	4/3/04	4/30/05
	SM2	8/6/04	10/04
Branson	ALBT	4/23/04	4/30/05
	L&C	**5/3/02**	**4/30/05**
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	E3D	1/15/03	1/31/05
	M3D	7/26/04	6/30/05
	OW3D	**8/1/03**	**2/15/05**
	Pulse	11/1/03	11/1/04
	SM2	8/6/04	10/04
	SpaceSta	4/1/04	3/31/05
Bremen	AEK	12/19/03	

Theater	Film	Open	Close
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	12/19/03	12/28/04
Bristol	Bugs	3/18/03	3/18/05
	HB	10/15/01	10/31/04
	JGWC	10/11/04	2/10/05
	SpaceSta	5/1/02	11/9/04
Brussels	SM2	8/6/04	10/04
Buffalo Reg	SM2	7/23/04	10/04
Buford Reg	SM2	7/23/04	10/04
Calcutta	MOTM	10/10/03	
Calgary FP	SM2	7/23/04	10/04
Calgary SC	AR	4/2/04	12/2/04
	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	SM2	7/23/04	10/04
Cedar Rapids	Bugs	9/1/04	12/1/04
	Dolphins	3/1/04	10/18/04
	Pulse	**7/4/04**	**10/31/04**
Changchun 3D	**HaunCast**	**9/24/04**	**9/24/05**
Charleston SC	Bugs	4/1/04	10/1/04
	FON	**9/1/04**	**2/28/05**
	HaunCast	10/1/04	10/31/04
	SM2	7/23/04	10/04
Charleston WV	Everest	8/1/04	2/1/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	Trex	2/13/04	10/15/04
Chattanooga	OW3D	2/22/03	2/28/05
Chicago Imx	HaunCast	9/24/03	12/31/04
	OW3D	5/1/04	10/31/04
	SAA	8/27/04	
	SM2	7/23/04	10/04
	VOTDS	**10/8/04**	
Chicago MSI	**FON**	**6/4/04**	**2/3/05**
	L&C	2/13/04	10/15/04
Cincinnati	ALBT	5/29/04	10/1/04
	FON	**10/2/04**	**2/28/05**
	L&C	**10/1/03**	**10/31/05**
Cleveland	Bugs	7/4/04	1/4/05
	SAA	6/18/04	11/8/04
Cocoa	Solarmax	10/1/02	9/30/05
Col Springs Cmk	Alaska	7/16/04	12/2/04
	SM2	7/23/04	10/04
	SpaceSta	2/21/03	4/05
Columbus COSI	Bugs	6/11/04	12/23/04
	JGWC	**10/2/04**	**11/21/04**
Columbus Mar	SM2	7/23/04	10/31/04
Coomera	India	12/1/03	12/26/04
Copenhagen	ALBT	4/24/04	10/24/04
	FON	**9/27/04**	**5/30/05**
	MOE	**6/1/03**	**12/31/04**
	VOTDS	2/15/04	10/15/04
Corpus Christi	**L&C**	**1/1/03**	**6/4/05**
	SU	8/29/03	12/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	**GC**	**3/26/04**	**3/26/05**
	SM2	7/23/04	10/04
	SpaceSta	4/19/02	4/05
Dallas SP	ITD	6/1/04	10/1/04
	SE	6/1/04	10/1/04
Davenport	CRA	3/20/04	11/30/04
	OC	7/2/04	3/15/05
	SAA	10/1/04	3/31/05
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	**L&C**	**9/1/04**	**8/31/05**
Denver CC Reg	SM2	7/23/04	10/04
Denver MNS	Bugs	6/4/04	12/1/04
	CRA	3/1/04	2/14/05
	MOE	**9/1/04**	**3/31/05**
Detroit	AR	5/1/04	11/14/04
	HB	**10/1/04**	**1/2/05**
	Solarmax	1/1/04	12/31/04
Dublin Reg	SM2	7/23/04	10/04
Dulles	SU	12/15/03	
Duluth	**HaunCast**	**10/1/04**	**11/30/04**
	Roar	**8/6/04**	**2/5/05**
Durban	Africa	9/17/04	3/31/05
	AR	**9/1/04**	**3/31/05**
	SpaceSta	1/16/04	1/15/05
Edmonton FP	SM2	7/23/04	10/04
Edmonton Ody	CRA	2/1/04	10/31/04
	FOK	6/5/04	6/25/05
	FON	**7/1/04**	**6/25/05**
	Kilimanj	10/10/03	10/7/04
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	Pulse	4/4/04	1/6/05
	SpaceSta	4/4/04	2/14/05
Espinho	**Everest**	**9/30/04**	**8/31/05**
	LW	**8/10/04**	**8/10/05**
Fort Lauderdale	**FON**	**9/3/04**	**9/2/05**
	MOE	5/25/02	12/05
	SpaceSta	2/14/04	3/31/05
Fort Worth	**Bears**	**10/10/04**	**3/7/05**
	FON	**5/28/04**	**12/31/04**
	L&C	9/1/03	5/31/05
	MOE	**9/7/04**	**3/6/07**
	Solarmax	9/1/04	8/30/05
Galveston	Bugs	5/23/03	5/23/05
	HaunCast	**3/1/04**	**11/6/05**
	OW3D	3/1/03	2/28/05
	SpaceSta	5/24/02	5/05
Garden City	**L&C**	**9/1/04**	**4/30/05**
	SpaceSta	4/19/02	5/05
	SU	5/26/03	12/22/04
Garza Garcia	AIWC	4/22/04	10/21/04
	Bears	**8/13/04**	**1/13/05**
	FON	**10/9/04**	**4/9/05**
Glasgow	Bugs	9/26/03	6/1/05
	Cyberwor	10/1/02	12/31/04
	E3D	6/25/04	12/31/04
	JGWC	6/1/04	12/1/04
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Bugs	4/9/04	10/30/04
	FEOC	**5/15/04**	**5/15/05**
	GN	**5/15/04**	**5/15/05**
	MOTM	**8/13/04**	**4/30/05**
	SAA	9/3/04	
	SM2	7/23/04	10/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Hague	Alaska	10/15/04	2/15/05
	ALBT	9/1/03	10/31/04
	HB	10/10/01	10/10/04
	MOE	**10/14/04**	**2/28/05**
	Roar	4/30/04	4/30/05
	Solarmax	10/11/03	10/10/04
Halifax	SM2	7/23/04	10/04
Hamaoka	SAA	10/1/04	3/31/05
Hampton	FON	8/20/04	
	SM2	7/23/04	10/04
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harrisburg	Bugs	2/28/04	12/1/04
	FON	**10/2/04**	**3/31/05**
	HB	1/1/03	12/31/04
	L&C	**10/19/02**	**10/31/04**
	NASCAR	6/5/04	12/5/04
Hartberg	DIA	1/10/04	1/9/05
	HB	4/30/04	4/30/05
Hastings	Antarc	9/1/04	8/30/05
	Kilimanj	6/7/04	12/6/04
	L&C	**12/1/03**	**6/30/05**
Hibbing	SAA	9/1/04	
Hong Kong	**LW**	**10/1/04**	**3/31/05**
	VOTDS	**9/1/04**	**8/31/05**
Houston MNS	**Alaska**	**10/15/04**	**11/24/04**
	CRA	6/4/04	12/31/04
	GP	9/1/04	12/31/04
Houston Reg	SM2	7/23/04	10/04
Hull	**FON**	**10/8/04**	**6/30/05**
	Roar	**7/1/04**	**1/5/05**
Huntsville	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/05
Hutchinson	SpaceSta	6/1/02	6/07
Hyderabad	**Africa**	**10/1/04**	**5/31/05**
	Apollo13	1/13/04	1/12/05
	SM2	7/23/04	10/04
Indianapolis Imx	CDS	9/9/04	12/31/04
	L&C	2/7/03	12/31/04
Irvine Reg	SM2	7/23/04	10/04
Jackson MS	HB	8/1/04	7/31/05
	Solarmax	10/15/03	10/14/04
	Yell	**9/1/04**	**2/28/05**
Jakarta	SE	11/25/03	11/25/04
Jersey City	Bugs	1/31/04	1/11/05
	FON	**7/1/04**	**1/2/05**
	Roar	**5/1/04**	**1/2/05**
Kansas City Sci	M3D	7/30/04	2/11/05
	SAA	6/18/04	11/8/04
Kansas City Zoo	**Roar**	**5/1/04**	**10/31/04**
	SM2	7/23/04	10/04
Kaohsiung	MJTTM	7/1/04	12/31/04
	MOE	**7/20/04**	**11/21/04**
	SOSPI	1/1/04	11/30/04

Theater	Film	Open	Close
	TS	6/1/04	12/1/04
Karlshamn	**AR**	**9/1/04**	**8/30/05**
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Killeen	AJ	10/29/04	1/31/05
	ROF	7/23/04	10/22/04
King of Prussia Reg		SM2	7/23/04
	10/04		
Kitakyushu	Cyberwor	5/1/04	3/31/05
	Skyward	4/26/04	10/31/04
KSC 1	Apollo13	9/20/02	12/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
Kuwait City	AJ	11/21/03	11/25/04
	Bugs	6/16/04	6/1/05
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	SM2	7/23/04	10/04
	SpaceSta	4/26/02	4/05
Lansing JLT	HB	4/1/04	12/31/04
	SM2	7/23/04	10/04
Las Vegas Imx	HaunCast	3/12/02	10/31/04
	OW3D	10/3/03	10/3/04
Lehi	Bugs	8/20/04	2/15/05
Lelystad	SU	3/1/04	2/14/05
Leon Exp	OO	5/28/04	11/30/04
Lincolnshire Reg	SM2	7/23/04	10/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	10/31/04
	MOE	**4/1/02**	**1/31/05**
	SM2	8/6/04	10/04
London ONT	AR	7/12/04	3/1/05
	LS	12/1/03	5/31/05
	LW	**10/15/04**	**4/15/05**
London SM	Bugs	10/3/03	4/30/05
	HaunCast	9/2/04	9/5/05
Los Angeles CSC	Bugs	3/23/04	12/15/04
	HB	7/1/04	11/30/04
	L&C	**10/8/04**	**4/22/05**
Los Angeles Loe	SM2	7/23/04	10/04
Los Angeles NA	SM2	7/23/04	10/04
Louisville	Bugs	6/5/04	1/4/05
Lubbock	**FON**	**6/25/04**	**12/31/04**
	TS	8/1/04	12/31/04
Lucerne	**ALBT**	**2/1/04**	**2/28/05**
	AR	**9/17/04**	**10/31/04**
	GC	**9/17/04**	**10/31/04**
	HB	9/6/03	12/31/04
	India	5/7/04	10/31/04
Madrid	**AlienAdv**	**4/2/03**	**6/30/05**
	E3D	**10/26/00**	**6/30/05**
	HaunCast	**6/12/02**	**6/30/05**
	HB	11/6/02	12/31/04
	M3D	6/1/04	6/30/05
	MOE	5/1/03	12/31/04
	Pulse	6/5/04	10/31/04
	SpaceSta	11/6/02	12/5/04
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	Dolphins	5/1/04	4/30/05
	SOSPI	4/1/04	3/31/05
	SpaceSta	12/1/03	11/30/04
Manchester UCI	**HaunCast**	**9/1/02**	**12/31/04**
Matsusaka	JGWC	9/1/04	3/31/05
Melbourne WBS	Bugs	4/11/03	4/11/05
	CRA	8/1/04	1/1/05
	Cyberwor	6/22/01	12/04
	HB	10/7/02	12/31/04
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	Roar	**5/15/04**	**11/15/04**
	Solarmax	3/18/04	3/18/05
Memphis Pink	ALBT	3/6/04	11/12/04
	NASCAR	6/26/04	3/4/05
Menlyn	CTPA	1/30/04	1/29/05
	FON	**9/17/04**	**3/31/05**
Mexico City Pap	**FEOC**		**5/05**
	SU	2/1/04	10/1/04
Milwaukee	**FON**	**6/18/04**	**12/31/04**
	HaunCast	9/1/04	11/5/04
	Pulse	**7/23/04**	**11/17/04**
Mississauga FP	SM2	7/23/04	10/04
Mobile	Everest	9/12/04	1/19/05
	GC	**9/12/04**	**1/19/05**
Montreal FP	SM2	7/23/04	10/04
Montreal VP	Bugs	10/9/03	10/10/04
	FON	**9/24/04**	**4/3/05**
	HaunCast	10/1/04	10/31/04
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	9/30/04	11/1/05
	HaunCast	1/1/04	11/30/04
	OW3D	**10/9/04**	**10/9/05**
	SM2	8/6/04	10/04
Mumbai	Dolphins	5/1/04	2/28/05
	SM2	7/23/04	10/04
Munich	Bugs	11/1/03	1/1/05
	E3D	1/15/01	12/31/04
	HaunCast	**9/4/03**	**3/31/05**
	HB	4/18/02	12/31/04
	OW3D	4/1/04	3/31/05
	TS	5/13/04	5/12/05
Myrtle Beach	Bugs	6/1/04	6/1/05
	GF	9/1/04	7/30/05
	L&C	**6/1/04**	**5/31/05**
	LOLL	9/1/04	7/30/05
Nagasaki SM	LOTF	9/11/04	12/5/04
Nashville Reg	SM2	7/23/04	10/04
Natick JF	E3D	7/1/02	5/31/05
	HaunCast	**10/1/04**	**12/31/04**
	HB	11/15/02	5/31/05
	SM2	7/23/04	10/04
New Orleans	Bugs	3/12/03	3/12/05
	HaunCast	1/9/04	11/30/04
	OW3D	1/1/04	12/31/04
	VOTDS	**8/27/04**	**2/26/05**
New Rochelle Reg	SM2	7/23/04	10/04
New York AMNH	Bugs	4/24/04	12/24/04
	L&C	**7/11/04**	**12/11/04**
New York Loe	SM2	7/23/04	10/04
Niagara	Niagara	7/1/86	
Norwalk	Dolphins	6/18/04	10/7/04
	FON	10/8/04	
	FOTA	10/8/04	
	L&C	**1/17/03**	**12/31/04**
	LOLL	6/18/04	10/7/04
	LS	6/18/04	10/7/04
	MOE	**1/1/03**	**12/31/04**
	T90	11/20/98	12/05
Nuremberg	Africa	12/15/01	12/31/04
	Alaska	**1/1/04**	**12/31/04**
	AR	**9/17/04**	**2/17/05**
	ATSOT	12/22/01	12/31/04
	Bugs	11/1/03	12/1/04
	Extreme	12/22/01	12/31/04
	GC	**12/1/02**	**12/31/04**
	HaunCast	**5/28/03**	**6/30/05**
	Kilimanj	**4/1/04**	**3/31/05**
	MOE	**1/3/03**	**12/31/04**
	OW3D	**7/29/04**	**7/29/05**
Oakland	HB	8/30/02	12/31/04
Oklahoma City	Bugs	3/5/04	10/21/04
	JGWC	7/9/04	3/10/05
Omaha	Alaska	9/1/04	2/28/05
	Bugs	5/1/04	3/31/05
	L&C	**12/1/03**	**12/31/04**
Ontario Reg	SM2	7/23/04	10/04
Orlando SC	**FON**	**9/17/04**	**3/27/05**
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	SM2	8/6/04	10/04
Palma de Mallorca	MOE	5/8/03	12/31/04
Paris Geo	AR	4/11/03	10/9/04
	India	10/22/03	10/6/04
	Skydance	6/30/04	
	Solarmax	3/29/04	10/1/04
	VOTDS	**10/04**	**8/05**
	WAMnv	1/10/00	
Parker	**GC**	**2/28/04**	**2/28/05**
Penrith	**FON**	**7/21/04**	**7/20/05**
Pensacola	MOF	11/8/96	
	SpaceSta	9/1/04	12/16/04
Philadelphia	**FON**	**8/7/04**	**1/30/05**
	L&C	**9/1/04**	**12/31/04**
Phoenix	Bugs	5/29/04	6/1/05
	Kilimanj	**2/1/04**	**11/19/04**
Pitea	ALBT	2/1/04	1/31/05
	M3Dcc	**10/15/04**	**10/31/05**
Pittsburgh CSC	FON	9/3/04	6/30/05
	GOTA	**10/1/04**	**6/30/05**
	SM2	7/23/04	10/04
Poitiers Imax	AR	2/15/04	10/15/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Portland	**FON**	**10/7/04**	**5/7/05**
	L&C	**8/16/02**	**8/31/05**
	Solarmax	6/1/04	5/30/05
Prague CC	ATSOT	5/7/04	12/31/04
	BP	10/9/03	10/8/04
	SM2	8/6/04	10/04
	SpaceSta	3/18/04	3/17/05
	WOC	8/6/04	12/31/04
Providence Imx	**FON**	**10/1/04**	**12/31/04**
	OW3D	6/1/04	11/30/04
	SAA	9/10/04	
Puebla	**AJ**	**5/1/04**	**10/31/04**
	Alaska	**5/1/04**	**10/31/04**

Theater	Film	Open	Close
Quebec	M3D	1/30/04	12/31/04
	NASCAR	3/12/04	10/15/04
Raleigh Exp	India	2/27/04	10/28/04
	JIAC	10/8/04	5/19/05
Regina	Horses	6/1/04	12/1/04
	Pulse	**4/4/04**	**10/4/04**
	SpaceSta	1/1/04	12/31/04
Reno Fleisch	LW	5/9/04	1/9/05
	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond SMV	FON	9/18/04	3/17/05
	SAA	6/18/04	1/21/05
	SpaceSta	3/13/04	1/21/05
Roanoke	**AR**	**7/30/04**	**11/1/04**
Rochester Cmk	AJ	8/13/04	1/6/05
	OW3D	**4/30/04**	**1/30/05**
	SM2	7/23/04	10/04
Rochester MSC	**Bears**	**10/9/04**	**4/9/05**
Sacramento Imx	**MOE**	**1/1/03**	**12/31/04**
	OW3D	10/1/04	3/31/05
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	Bugs	8/13/04	3/1/05
	L&C	**9/4/04**	**2/5/05**
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis Arch	**L&C**	**5/29/04**	**5/28/05**
Saint Louis SC	**FON**	**9/17/04**	**1/28/05**
	HaunCast	9/24/04	11/5/04
Saint Paul	**FON**	**6/11/04**	**11/28/04**
Salt Lake City CP	**FON**	**7/1/04**	**12/31/04**
San Antonio 2D	Alamo		
	AR	5/22/04	12/31/04
	SM2	7/23/04	10/04
San Antonio 3D	Bugs	1/9/04	12/1/04
	HaunCast	8/15/03	12/31/04
	OW3D	10/15/03	10/14/04
San Diego NHM	AJ	7/1/04	1/2/05
	OO	3/31/01	12/30/04
San Diego RHF	Bugs	8/8/03	6/20/05
	FON	5/28/04	
	L&C	**8/2/02**	**6/30/05**
	MOE	**11/1/01**	**6/30/05**
	VOTDS	8/20/04	
San Francisco Loe	SM2	7/23/04	10/04
San Jose	Bugs	10/1/03	10/1/04
	FON	**7/15/04**	**7/31/06**
	India	**7/17/04**	**7/17/05**
	L&C	10/1/03	10/31/05
San Simeon	**FON**	**9/17/04**	**5/31/05**
	HCBTD	8/17/96	
Sandy	Bugs	8/15/04	3/1/05
Seattle Dome	OO	11/15/03	12/30/04
Seattle PSC 1	Kilimanj	8/23/04	11/18/04
	L&C	**9/2/02**	**12/31/04**
	Solarmax	12/31/03	6/30/05
Seattle PSC 2	Bugs	12/27/03	12/1/04
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	CRA	7/21/04	12/21/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai Dome	OO	5/1/04	4/30/05
Shanghai PC	SM2	8/6/04	10/04
Shreveport	Bugs	3/13/04	11/13/04
	FON	**10/15/04**	**6/30/05**
	L&C	**9/7/04**	**3/31/05**
Singapore DC	HB	8/1/04	12/31/04
	OnGuard	2/13/99	
	SAA	7/4/04	
Singapore SC	**FON**	**10/1/04**	**3/31/05**
	Roar	**8/1/04**	**1/31/05**
Sinsheim	E3D	5/16/03	12/31/04
	Galapago	3/10/01	12/31/04
Sioux Falls	Everest	6/5/04	10/1/04
	FON	**10/2/04**	**1/28/05**
	MOE	12/1/03	1/31/05
Speyer Dome	HB	6/6/02	12/31/04
Speyer Imax	Extreme	2/8/02	12/31/04
	GC	**1/1/04**	**12/31/05**
	MOE	**2/1/01**	**3/05**
	TS	5/6/04	5/15/05
Spokane	**FON**	**8/20/04**	**12/31/05**
	HB	**3/15/04**	**5/31/05**
	L&C	3/15/03	10/31/04
	Whales	**3/15/04**	**12/31/06**
Stockholm	E3Dcc	3/1/04	12/31/04
	HB	11/30/01	12/31/04
	Roar	**5/14/04**	**5/11/05**
	VOTDS	**9/3/04**	**9/2/05**
Sudbury	Bears	5/01	
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
Sydney WBS	Bugs	4/11/03	4/11/05
	FON	**9/25/04**	**3/31/05**
	HB	7/22/02	12/31/04
	M3D	11/20/03	11/30/04
	MOE	10/1/02	
	OW3D	7/1/04	6/30/05
	Roar	**5/15/04**	**11/15/04**
	Solarmax	3/18/04	3/17/05
Syracuse	ALBT	7/10/04	10/31/04
	L&C	6/04	12/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
	VOTDS	**7/1/04**	**6/30/05**
Taipei AM	M3D	6/25/04	6/25/05
	SupeSpee	1/15/04	1/14/05
Taipei MCRC	Beavers	7/1/03	12/31/04
	India	7/1/02	
	VOTDS	1/1/04	12/31/04
Tallahassee	MOE	9/6/03	12/31/04
Tampa MOSI	**Vikings**	**10/8/04**	**4/8/05**
Tampa Reg	SM2	7/23/04	10/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	AR	10/22/04	3/30/05
	GC	**7/1/04**	**12/31/04**
	Roar	**9/24/04**	**1/5/05**
Tijuana	AJ	9/10/04	12/10/04
	CRA	6/15/04	5/31/05
	OO	10/18/01	12/30/04
Tokyo Mer	**OW3D**	**8/6/04**	**1/30/05**
Toronto FP	SM2	7/23/04	10/04
Toronto OP	India	5/1/03	12/31/04
	MOE	**7/1/04**	**12/31/04**
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	FON	6/4/04	
	HB	**10/12/01**	**12/31/04**
	VOTDS	**10/15/04**	
Tsuruga	SE	10/1/04	12/31/04
Tulsa Cmk	AR	10/1/04	12/31/04
	FON	**8/20/04**	**8/19/05**
	SM2	7/23/04	10/04
Valencia Reg	SM2	7/23/04	10/04
Valencia Spn	**AR**	**9/15/04**	**9/14/05**
	GC	4/16/04	4/15/05
	SOSPI	9/15/04	9/14/05
Vancouver Imx	**Alaska**	**5/1/04**	**10/8/04**
	HaunCast	10/1/04	12/31/04
	OW3D	6/1/04	11/30/04
	VOTDS	**10/14/04**	
Vancouver SW	CRA	3/16/04	10/04
	FON	7/1/04	12/04
	HB	**10/22/04**	**10/21/05**
	India	5/7/04	12/04
Vantaa	Bears	9/1/03	11/3/04
	Dolphins	9/1/04	8/31/05
	SAA	2/1/04	1/31/05
Victoria	**FON**	**10/7/04**	**4/30/05**
	HB	3/8/04	10/31/04
	MOE	**7/10/04**	**11/30/04**
	Roar	**5/1/04**	**1/3/05**
Vienna LFC	ALBT	7/1/04	12/31/04
	ATSOT	10/3/03	10/31/04
	Bugs	3/23/04	5/1/05
	HaunCast	3/26/04	2/26/05
	HB	6/7/02	3/31/05
	Vikings	**9/7/04**	**3/7/05**
Virginia Beach	**FON**	**9/24/04**	**3/24/05**
Warsaw CC	AlienAdv	3/19/04	3/31/05
	Bugs	3/5/04	
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	CDS	12/26/03	12/31/04
	Dolphins	9/11/04	3/05
West Nyack Imx	HaunCast	10/1/04	12/31/04
	M3D	4/3/04	4/30/05
	MTA	9/6/04	12/31/04
	SM2	7/23/04	10/04
Winnipeg Imx	India	5/7/04	
	VOTDS	**10/14/04**	**6/30/05**
Woodbridge FP	SM2	7/23/04	10/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	**OW3D**	**8/13/04**	**3/30/05**
	SM2	7/23/04	10/04
Wuerzburg	UGs	7/1/02	12/04
Yellowstone	Alaska	2/13/04	10/15/04
	L&C	6/15/02	10/15/04
	Wolves	6/1/01	
	Yell	4/1/03	12/31/05
Zion	**GN**	**3/04**	
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Encounter in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
Horses	Horses: The Story of Equus	2002		IMAX
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		NWF
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MTA	Mark Twain's America	1998	3D	SPC
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
Skyward	Skyward	1985		IMAX
SM2	Spider-Man 2	2004		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPI	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
Vikings	Vikings	2004		GSF
VOSAS	Voyagers of Sky and Sea	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

September 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
56	SM2	8	Dolphins	3	OC	1	BP	1	Sedona
47	Bugs	8	SU	3	SE	1	CTPA	1	Skydance
45	FON	7	AlienAdv	3	SOSPI	1	CV	1	Skyward
30	SpaceSta	7	JGWC	3	WOC	1	Discov	1	SOA
28	HB	7	Kilimanj	2	AIWC	1	EMSH	1	SupeSpee
28	L&C	7	Pulse	2	Apollo13	1	FOK	1	T40
27	HaunCast	6	Everest	2	DIA	1	FOTA	1	T90
22	MOE	6	Extreme	2	FEOC	1	GF	1	TBAA
22	OW3D	6	NASCAR	2	Galapago	1	GOTA	1	Texas
14	AR	5	Bears	2	GN	1	HCBTD	1	TF
13	VOTDS	5	Cyberwor	2	GP	1	Horses	1	UGs
12	M3D	5	LW	2	ITD	1	HPPOA	1	VOSAS
12	Roar	5	OO	2	Vikings	1	LOTF	1	WAMnv
11	SAA	4	ATSOT	2	Whales	1	MJTTM	1	ZC
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SHORTS

Hurricanes' effect on LF world

In a six-week period of August and September, four major hurricanes swept through the Caribbean and the southern United States, wreaking millions of dollars of damage and killing hundreds of people. We have tried to contact as many LF colleagues in the affected areas as possible, but have only heard from a relatively small number, possibly because some are still dealing with the effects of Hurricane Jeanne, which dissipated as we were preparing this issue for press.

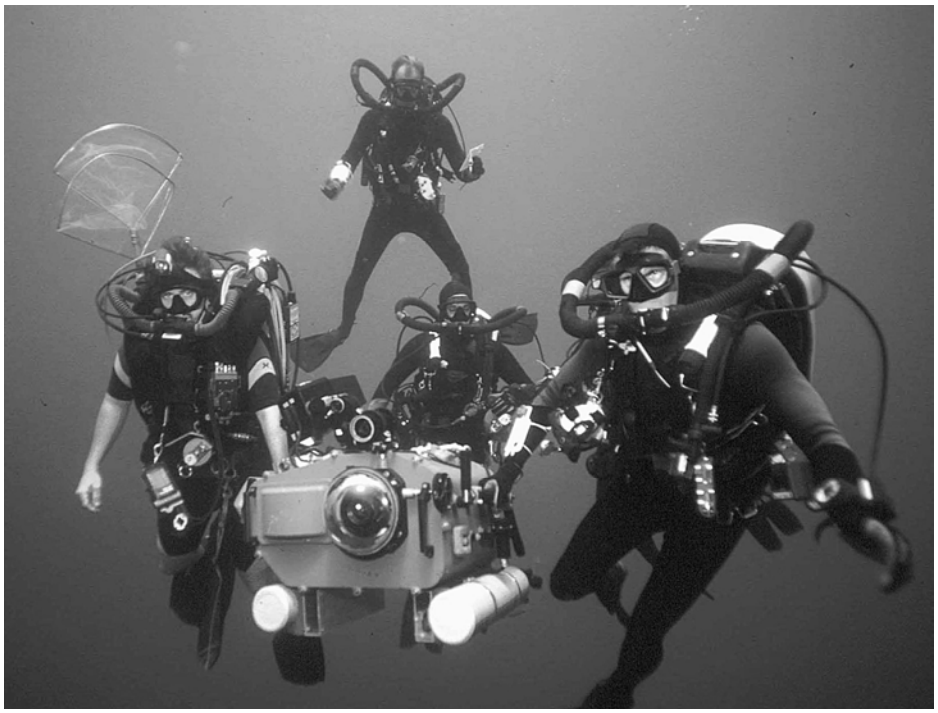
Of the 12 LF theaters in Florida, the worst hit of the U.S. states, we had heard from two at press time: the **Museum of Discovery and Science** in Fort Lauderdale and the **World Golf Hall of Fame** in St. Augustine. For an extensive account of MODS' experience, see the story by **Theresa Waldron** on page 3.

Both report no serious damage, but some power outages, closures, and loss of business. **Mary Havel Altman**, of the World Golf Hall of Fame, reports that Hurricane Ivan forced them to close for part of Labor Day weekend ("normally a very strong time period for us," she says), during the launch of ***Lewis & Clark***. They closed the following weekend as well. She tells *LFX*, "Schools were out until Sept. 20 and we lost several thousand group tickets for ***Bugs!*** and *Lewis & Clark* over the next two weeks. Thankfully, most of the teachers are rebooking for later in the fall."

Further north, in South Carolina, **Lisa Buzzelli** reports a similar experience: "The **Charleston IMAX Theatre** was not damaged; however, our development did suffer wind damage to permanent banners, signage, and trees. The theater closed two weekend days — Saturday, Aug. 14, and Sunday, Aug. 29 — [because of] high winds, flooding, bridges closed, and power outages." The theater also had many school group cancellations in September. Buzzelli says that August 2004 was down 13% compared to 2003, and September was down by 22%.

In North Carolina, **John Mackay** of Charlotte's **Discovery Place** provided the silver lining to this story: "There were no direct effects other than some *increase* in attendance, due to erstwhile beach goers and Florida refugees who spent one or more days in Charlotte during one of the storms."

We will report any other storm stories we hear about in the November issue.



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Coral Reef Adventure *will be featured in AMPAS' documentary film festival in L.A.*

LF films in Academy docu series

Two LF films will be included in the first part of the 2004–2005 Contemporary Documentary Series presented by the **Academy of Motion Picture Arts and Sciences**®. The two, **MacGillivray Freeman Films'** ***Coral Reef Adventure*** and **James Cameron**'s ***Ghosts of the Abyss***, will be screened on Dec. 15 at the IMAX theater of the **California Science Center** in Los Angeles, CA.

Nine other short and feature-length documentaries, including the Oscar®-winning *The Fog of War* by Errol Morris, will be shown at the Academy's Linwood Dunn theater between Oct. 6 and Dec. 1. All screenings are free and open to the public.

S. African theaters change hands

The two remaining IMAX theaters in South Africa, in Menlyn and Durban, are now owned and operated by **Old Mutual Properties**, the landlord of the retail centers in which they are located. The theaters are being managed on behalf of OMP by **Mel Miller** and **Leanne Jefferies**, of **Business Intelligence Consultants**. Miller was head of **Millennium Expotainment**, which developed several IMAX theaters in South Africa between 1994 and 2001, and Jefferies was manager of the **Cape Town IMAX Cinema** from 1996.

In 2002, South African cinema chain **Nu Metro** acquired four IMAX screens (Menlyn, Durban, Cape Town, and Johannesburg), but they didn't thrive under the company's management. Nu Metro closed the Johannesburg theater in March 2003 (*see The Biz, LF Examiner, March 2003*).

In February 2004, the chain decided to get out of the LF business, and shuttered the **Cape Town IMAX Cinema**, S.A.'s first LF screen, in April *(see The Biz, May 2004)*. But OMP didn't want to lose key components of its Menlyn and Durban "shoppertainment" centers, so Nu Metro

*(See **SHORTS** on page 17)*